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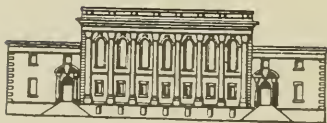
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Presented by  
Vicki Marie Sams  
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VIOLIN TECHNIQUE FROM  
MONTEVERDI TO PAGANINI

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A Thesis  
Presented to  
the Faculty of the Department of Music  
Sweet Briar College

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In Partial Fulfillment  
of the Requirements for the Degree  
Bachelor of Arts

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by  
Vicki Marie Sams

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## Preface

In choosing a topic for this project there were three main considerations in my mind: (1) selecting a subject which would be interesting to me, (2) a subject about which I knew relatively little, and (3) one that would be possible to study in this area of the United States. Presently I am studying violin with Mrs. Ellen Habitzruther at Lynchburg College. This has made me aware of the difficulty, as well as the beauty, and almost limitless possibilities of the violin. I felt it would greatly aid my understanding of the instrument to do a study of how its technique had evolved and developed.

At this point I would like to thank Mrs. Habitzruther for her assistance in answering technical, violinistic questions which I, with my limited knowledge, would have found extremely difficult, if not impossible, to discover. Also, I would like to thank her for the use of two of her studies.<sup>1</sup>

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<sup>1</sup>Ellen Mordaszewski, "A Comparison of Early and Modern Left Hand Violin Technique According to the Treatises of Leopold Mozart and Ivan Galamian" (unpub. paper, Wichita State University, Wichita, Kansas, December, 1970). "The Evolution and Development of the Elements of Structure and Style in the Solo Violin Sonata from the Seventeenth to the Eighteenth Century" (unpub. paper, Wichita State University, Wichita, Kansas, April, 1970).





A very special thanks goes to Miss Lucille Umbreit, my advisor on this project. Her help, enthusiasm, and encouragement have been invaluable.

When first beginning my work I had intended to extend it from Monteverdi until the present day. But closer inspection of the great amount of material to be covered has forced me to give up this idea.

The Sweet Briar Library contains considerable source material, including periodicals, scores, books, and records. The Alderman Library at the University of Virginia has the complete edition of The Strad, an English publication devoted entirely to string instruments. This was particularly helpful.



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## Introduction

The development of violin technique as well as the development of the violin and violin bow are naturally very closely related. However, this paper does not deal with the changes in construction of the instrument and the bow, but rather with the development and changes in actual playing technique. At times there will be references to changes in construction, but only if by these changes a specific technical feat is made possible. Although there are a few exceptions this paper deals exclusively with the literature for solo violin.

With Monteverdi and the rise of the Baroque period came the beginnings of new instrumental forms and new ways of regarding instrumental music. Composers began to specify which instrument should play which part and thereby developed the practice of writing idiomatically for an instrument, particularly for the violin. It is my purpose to find truly idiomatic writing for the violin from about 1600 to the end of the first quarter of the nineteenth century, specifically Paganini.



## Chapter I

The seventeenth century was a century of change in all aspects of society. In mathematics, astronomy, and physics the works of Galileo, Descartes, and Newton exhibited the exploratory attitude of the age. Literature and art flourished with such men as Donne, Milton, Rubens, Van Dycke, Rembrandt, Bernini, and Vélaquez. The intellectual revolt against tradition and authority inspired such philosophers as Descartes, Pascal, Hobbes, and Locke. Drama was in its golden age with works of Molière<sup>1</sup> and Racine.

The changes in social and political organization were underlined by the constant Protestant-Catholic strife which brought the Thirty Years War (1618-48), the English Civil War and Commonwealth (1642-60), and the Glorious Revolution (1688-89). Politically the trend was toward centralized, authoritarian state power, exemplified by the reign of Louis XIV in France. Along with this trend toward absolutism came a widening social disparity between the upper and lower classes.

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<sup>1</sup>It is interesting to note that, according to etymological dictionaries, the word "virtuoso" first appeared in the French language in 1664 with Molière's Le Sicilien. Jacques Chailley, 40,000 Years of Music, trans. Rollo Myers (New York: Farrar, Strauss and Giroux, Incorporated, 1964), p. 165.



All these changes, with the intellectual and philosophical attitudes that fostered them, had a profound effect on music. Just as scientists were overturning and questioning the validity of accepted dogma, musicians were reacting against traditional musical mores. Previous generations had been satisfied with rearranging earlier methods, but the musicians of the seventeenth century were ready to discard these methods for an artistic result which was more pleasing to them. Early seventeenth century musicians began to demand an unprecedented freedom from authority and tradition. This attitude of individuality and personal expression permeated the early phases of the Baroque era.<sup>2</sup>

The domination in music of the individual and personal encouraged a new attitude toward the voice and toward the independence and individuality of instruments. The most obvious results were the rise of opera and the development of idioms and forms of instrumental music. The idiom of a few instruments had been developed previously, but before 1600 instrumental music was largely secondary to vocal music. Vocal music, particularly in the Church, was the main center of interest in the Renaissance. The seventeenth century saw the gradual

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<sup>2</sup>David D. Boyden, The History of Violin Playing from its Origins to 1761 (London: Oxford University Press, 1965), p. 99.





subordination of religious to secular music and the beginning of the subordination of vocal to instrumental music.<sup>3</sup>

At the start of the seventeenth century the violin was the instrument with the greatest undeveloped potential for individual expression. As Robert Donington has said:

The qualities which have bestowed on the violin family its present leadership are not so much its beauty of tone as its extraordinary flexibility. Except for the voice, few instruments have quite the same power of modifying their quality and loudness in the course of a single note. The violin can sustain its tone still more tirelessly; it can attack each note with a still wider variety of styles, ranging from the smoothest legato to the most delicate staccato. Its range of notes is much greater, and it can jump about throughout this range with an almost unparalleled agility. It has an astonishing choice of different tone qualities; it has perfect control of pitch, enabling a good player to be always properly in tune. Finally, its normal basic tone is of a satisfactory and fascinating kind that can be listened to almost indefinitely without palling.

Both in the sixteenth century and in the early Baroque the violin was associated with dancing of all types, and with all kinds of entertainment such as feasts, weddings, festivals and Christmas celebrations.

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<sup>3</sup>Boyden, op. cit., pp. 99-100.

<sup>4</sup>Robert Donington, The Instruments of Music (London, 1949), p. 46. Boyden, op. cit., pp. 100-1.



It was also widely used in connection with sacred and secular vocal music.<sup>5</sup> However, in the seventeenth century the violin became the backbone of the new opera orchestra, new forms were developed for it, and it was used in new ways. The concerto-like settings<sup>6</sup> which characterized many vocal works, both in secular and sacred music, used the violin not only to double vocal lines, but to play independent obbligato parts.<sup>7</sup> This is the beginning of idiomatic writing for the violin.

In written or printed music the elements of the violin idiom that are easily identified are certain types of melodic lines, double stops, figurations, and various special effects. However, the variety, beauty, or volume of tone of the violin, its timbre, or the varieties of tone colors through its different registers cannot be indicated in the music. These are essential properties of the violin and certainly part of its character. While these sound characteristics cannot be notated in score, they are especially striking to the ear in performance.<sup>8</sup>

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<sup>5</sup>In a vocally oriented style by the practice of doubling vocal parts. Ibid., p. 103.

<sup>6</sup>Around 1600 the term concerto had a much vaguer meaning than it does today. Essentially, it meant either "ensemble," conveying nothing more than that the voices and instruments were playing together, or it conveyed the idea of opposition and struggle involving soloist(s) and ensemble or two or more ensembles. Not until the end of the seventeenth century was the purely instrumental concerto a factor in violin literature. Ibid., p. 132.

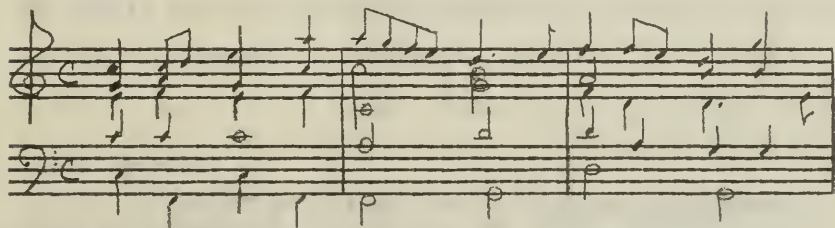
<sup>7</sup>Ibid., p. 103.

<sup>8</sup>Ibid., pp. 121-2.



In speaking of matters such as sound qualities it is hard to say whether these are idiomatic to the violin or only appropriate to it. In the sixteenth century the violin was considered appropriate to dance music because of its comparatively penetrating, powerful tone, and especially for its clear rhythmic articulation. Two dances from the Ballet Comique de la Reine of 1581 were obviously appropriate to the violin since they are so designated.<sup>9</sup> Example 1 is the beginning of the first ballet.

Ex. 1



This music is not suitable only to the violin; it could be played by a wind instrument of the same register, or even sung.<sup>10</sup>

It is only after about 1600 that idiomatic writing for the violin was developed specifically in terms of melodies and figurations. Monteverdi's Orfeo (1607) already exhibits certain highly developed violin figurations long before the development of the sonata (the form most usually associated with these innovations).<sup>11</sup>

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<sup>9</sup>This was the first known violin specifically labelled for the violin. Ibid., p. 122

<sup>10</sup>Ibid.

<sup>11</sup>Ibid., p. 127.





Claudio Monteverdi (1567-1643) provides the best example of the use of the violin in large and small forms involving the voice.<sup>12</sup> Since he was a professional string player his usage is particularly instructive. In his operas Monteverdi used the violin to accompany voices, either by doubling choral parts or in obbligato fashion, and also to play alone in instrumental interludes (*ritornellos*) as in "Possente Spirito" from Orfeo.<sup>13</sup> (Example 2) In Orfeo Monteverdi had already associated the violin with certain emotional states, at least by inference. He used the violin for the gaiety of dancing and combined it with the flute to portray a pastoral mood.<sup>14</sup>

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<sup>12</sup>Eleanor Selfridge-Field, Venetian Instrumental Music from Gabrieli to Vivaldi (New York: Praeger Publishers, 1975), p. 119. There is a certain amount of controversy about the actual types of violins used in Orfeo. Monteverdi specified two violini piccoli alla francese and ten viola da braccio. Although Monteverdi did not list violini separately, Boyden maintains they are explicitly called for in the score, and that the parts are in the first position violin register, including passages on the highest string. Boyden, op. cit., p. 118. Monteverdi was born in Cremona sixty-seven years after Andrea Amati, who was also born in Cremona and was the most influential among the earliest makers of the violin. Joseph Wechsberg, The Glory of the Violin (New York: The Viking Press, 1973), p. 219. It seems improbable that Monteverdi would not have made full use of the instruments made by Amati.

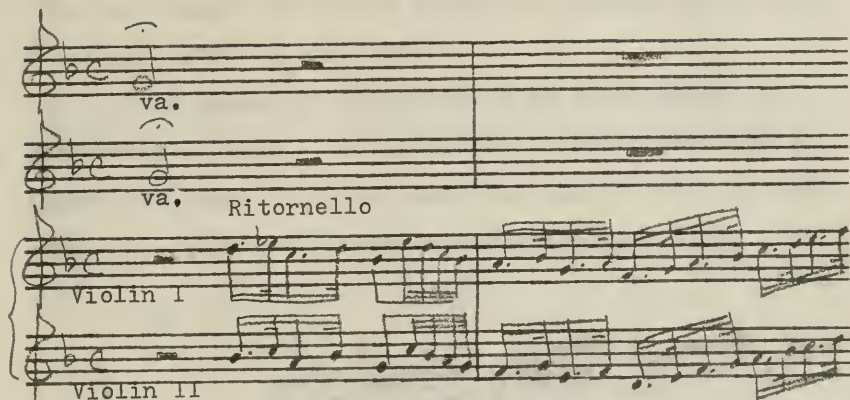
<sup>13</sup>Boyden, op. cit., pp. 132-3.

<sup>14</sup>Ibid., p. 133.





## Ex. 2



In his concerted madrigals of Books VII (1619) and VIII (1638), Monteverdi assigns obbligato parts to them and also in some of his sacred music (Magnificat of 1610). He uses the violin to emphasize the dramatic and descriptive effects of the text in his Combattimento of 1624, employing pizzicato<sup>15</sup> and measured tremolo.<sup>16</sup>

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<sup>15</sup>Pizzicato was used by viol players in the early sixteenth century, but this is the first known example where pizzicato was specifically indicated for the violin. Ibid., p. 129. It was used to imitate the plucked instrument and at this time there was no consistent method of performing pizzicato. Monteverdi speaks of plucking the string with "two fingers." Later Farina asked the player to hold the violin under the right arm, plucking the string in the manner of a guitar. This latter method is impractical unless the performer has sufficient time to change to a normal bowing position. Ibid., p. 172.

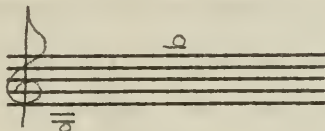
<sup>16</sup>In 1638 Monteverdi claimed that he invented the measured tremolo by writing a number of repeated sixteenth notes played in strict time in order to express the warlike passions in a "style of excitement" (*stile concitato*). Marini, however, had already used this kind of measured tremolo in 1617. Ibid.



Along this line Monteverdi makes a significant comment:  
 "The instruments should be played to conform to the emotions suggested by the text."<sup>17</sup>

The range of the violin is at first small in Monteverdi's works. He avoids the G string and does not exceed the range of first position which is G to b' (Example 3). Within this restricted range, however,

Ex. 3



Monteverdi wrote idiomatically and interestingly for the violin. In later works he occasionally wrote using the G string and also went as high as e'' (fourth position) in the Magnificat of 1610.<sup>18</sup>

Giovanni Gabrieli's Sonata for Three Violins (Example 4), which was published posthumously in 1615,

Ex. 4



shows the Renaissance style whereas Marini's Sonata for Three Violins (Op. 22, 1655) (Example 5) shows the new

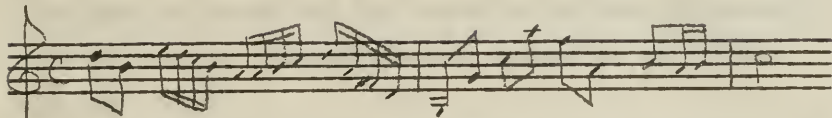
<sup>17</sup>Ibid., pp. 132-3.

<sup>18</sup>Ibid., pp. 125-6.



style of melodic writing. The Gabrieli subject could be

Ex. 5



sung or played on another instrument with the proper register. It has a narrow range, using only the two upper strings. It is clearly instrumental in style and concept, but it is in a generalized instrumental style, and not specifically violinistic. The Marini subject, on the other hand, is clearly idiomatic. The rapid passage-work fits the violinist's hand. It employs all four strings of the instrument including the open G. Marini calls for broken chords and passes from one string to another in an idiomatic and resonant manner. The whole passage would not be as effective on any other instrument.<sup>19</sup>

In such instrumental forms as the sonata,<sup>20</sup> variation, canzona,<sup>21</sup> and capriccio, the Italians used an advanced technique and expressive style. To some extent these early pieces are characterized by descriptive effects,

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<sup>19</sup>Ibid., p. 126.

<sup>20</sup>G. P. Cima composed the first known sonata for solo violin and basso continuo to appear in print (1616). Ibid., p. 134.

<sup>21</sup>The canzona grew from the old practice of doubling vocal parts of a chanson, a principal vocal form of the Renaissance. Ibid., p. 148.



but for the most part, they are attempts to work out new forms and idioms. Italians of this period who were responsible for advancing the technique of the violin are Carlo Farina (c. 1600-40), and Biago Marini (c. 1597-1665).<sup>22</sup>

Marini was the founder of the solo violin literature. His "La Orlandia" and "La Gardana" from the Affetti Musicali are the first known representatives of solo instrumental monody.<sup>23</sup> The Affetti Musicali (1617), his first collection, is also of primary importance in the development of the seventeenth century Italian sonata.<sup>24</sup>

Marini, who served the Court of the Wittelsbachs in Neuberg, Germany (1623-26), followed the German style, especially in the matter of double stops.<sup>25</sup> In his Op. 8

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<sup>22</sup>Marini, along with Farina, Rossi, and Buonamente, began as a violinist under Monteverdi at Mantua. Ibid., p. 135.

<sup>23</sup>Homer Ulrich, Chamber Music (New York: Columbia University Press, 1948), pp. 66, 64.

<sup>24</sup>Thomas D. Dunn, "The Sonatas of Biago Marini," The Music Review, XXXVI (August, 1975), 161.

<sup>25</sup>German composers are traditionally associated with double stops. Marini, an Italian, was the first, however, to use them extensively for the violin. There is some controversy over which country actually deserves the credit. Ruth Halle Rowen, Early Chamber Music (New York: King's Crown Press, Columbia University Press, 1949), p. 59. Double stops are accomplished by playing two notes on two strings. Gnassi had developed this technique extensively by 1552 in his ricercares for viola da gamba. Willi Apel, Harvard Dictionary of Music, second edition (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1974), p. 245.

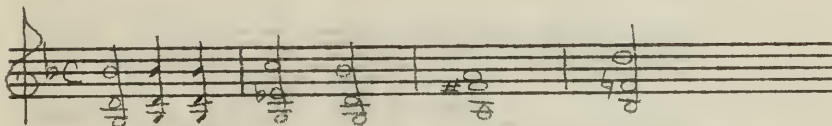






(published in Venice in 1626 or 1629, but written in Germany) Marini uses double stops extensively and even experiments with triple stops in his Capriccio per Sonare il Violino contre corde a modo di lira.<sup>26</sup> (Example 6)

Ex. 6



The first use of scordatura<sup>27</sup> was recorded in a sonata by Marini (Op. 7, Number 2, 1629) where the player must lower the E string a third during seven measures rest<sup>28</sup> and then play rapid passages in thirds, including four measures of thirds in sixteenth notes. (Example 7)

Ex. 7

Scordatura

As written in hand-grip notation

As sounds and as written by Marini

<sup>26</sup>Capriccio to play the violin with three strings in the manner of a lira

<sup>27</sup>Literally "Mistuning". The tuning departs from the usual manner of tuning in fifths (E,A,D,G). This practice originated in the lute and viol which were tuned in varying ways to suit the key of the music. Sir George Grove, Grove's Dictionary of Music and Musicians, fifth edition (New York: St. Martin's Press, Incorporated, 1955), p. 659.

<sup>28</sup>Theodore Russell, "The Violin Scordatura," The Music Quarterly, XXIV (January, 1938), 86.



Later in the piece the player has a space of six measures of rest in which to retune to normal pitch.<sup>29</sup>

Marini's "La Foscarina" is the first known written example of tremolo on stringed instruments. (Example 8)

Ex. 8                      tremolo con l'arco

Violin I and II                      tremolo con l'arco

Trombone                      tremolo col strumento

or

Bassoon                      metti il tremolo

Bc.

It was written seven years before Monteverdi's Combattimento. However, Marini could have learned of this style during his two years at St. Marks in Mantua, playing under Monteverdi's direction.<sup>30</sup>

An example of ornamentation by Marini in which he has written Affetti under a twelve measure passage of half notes (Example 9) is puzzling. Schering suggested that

Ex. 9

<sup>29</sup>Marini notated his scordatura at pitch as opposed to the later practice of hand-grip notation. (Example 7) Boyden, op. cit., p. 130. See Chap. III fn. 42, p.

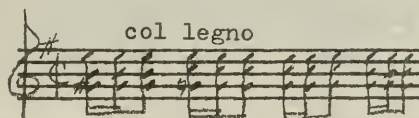
<sup>30</sup>William S. Newman, The Sonata in the Baroque Era. Vol. 1 of A History of the Sonata Idea (Chapel Hill: University of North Carolina Press, 1959-69), p. 103.



this passage should be performed as a continuation of the figures of the preceeding measure, or a repeated eighthnote staccato of the tone. Probably Marini's instructions merely indicate to the performer that he is to improvise ad libitum with affetti.<sup>31</sup>

Carlo Farina, who served as concert-master to Heinrich Schütz in Dresden,<sup>32</sup> is remembered chiefly as an innovator in the realm of violin technique. His influence on later seventeenth century Germans such as J. J. Walther and J. P. Westhoff<sup>33</sup> was considerable.<sup>34</sup> In his Capriccio Stravaganti (1624) various animal cries are imitated by such devices as glissando, col legno<sup>35</sup> (Example 10), sul ponticello,<sup>36</sup> pizzicato, sul tastiera,<sup>37</sup>

Ex. 10



<sup>31</sup>Boyden, op. cit., p. 171.    <sup>32</sup>Ibid., p. 135.

<sup>33</sup>Johann Paul von Westhoff (1656-1705) was born in Dresden, but made his greatest success at Versaille where he probably wrote his famous Suite. This work, which rarely moves out of first position and makes almost constant use of double and triple stops, is noteworthy for being one of the first works written for unaccompanied solo violin. Peter Marcan, "Music for Unaccompanied Violin", The Strad, LXXXVI (August, 1975), pp. 263-5.

<sup>34</sup>Newman, op. cit., p. 103.

<sup>35</sup>Striking the wood with the bow.

<sup>36</sup>Bowing very near to the bridge for a glassy, brittle sound.

<sup>37</sup>Bowing over the fingerboard. This, as well as col legno and sul ponticello, is a novel type of bowing, but presents no real performance problem.

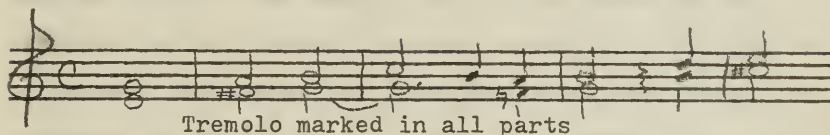




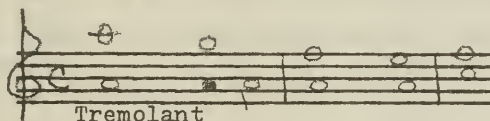
tremolo,<sup>38</sup> double stops, and triple stops. (Example 10)

Composers of this time began using scales and figurations characteristic of the violin, some in rapid sixteenth notes or even in thirty-second notes. These

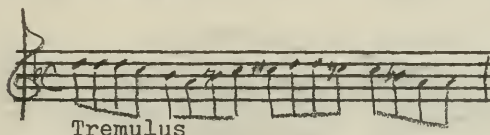
Ex. 11



Ex. 12



Ex. 13




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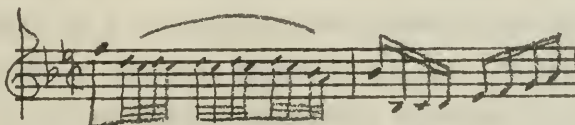
<sup>38</sup>Farina is probably calling for a true modern (unmeasured) tremolo, as opposed to the measured tremolo found in Monteverdi and Marini. Boyden, *op. cit.*, p. 130. The usage and meaning of tremolo in the early seventeenth century is often confusing. Merula indicates tremolo under all notes of relative long value (Canzona 1639) in a passage of twenty measures. (Example 11) Probably this tremolo means vibrato although it could mean a measured tremolo. Heinrich Schütz distinguishes between tremolant and tremulus in his Symphoniae Sacre of 1647. The tremolant (Example 12) is similar to the Merula passage and appears to clearly imply vibrato; the tremulus (Example 13), on the other hand, gives slurs over repeated notes, implying a species of legato portato. Ibid., p. 170. Portato is the repetition of notes in the same bow stroke with only a slight separation.





passages could either be slurred or not. (Example 14) Scale passages and figurations had been common to music for some time as a result of an elaborate "division"<sup>39</sup> technique and the use of passaggi<sup>40</sup> in the voice, viol and keyboard. From musical practice it is known that printed notes, often simple and with no marks of expression, were frequently merely a starting point for the performer, who improvised quite elaborate ornamental passages of "divisions." If the violin was treated idiomatically anywhere, particularly as a solo instrument, it was in the sphere of these unwritten and improvised passaggi.<sup>41</sup>

Ex. 14



A number of conventional ornaments, especially the trills, were written out in full. (Examples 14 and 15)

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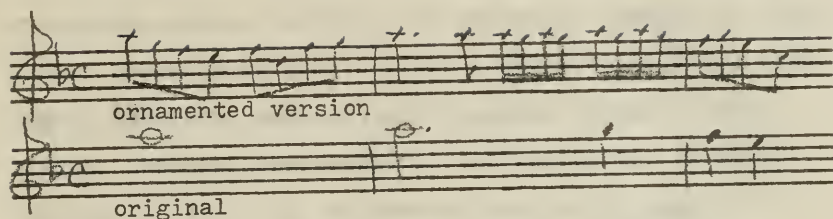
<sup>39</sup>A seventeenth and eighteenth century term for figuration, the breaking up of a melody into quick figures and passages. Apel, op. cit., p. 239.

<sup>40</sup>A generic term for improvised ornaments. Ibid., p. 646.

<sup>41</sup>Anthony Baines, Musical Instruments Through the Ages (Baltimore: Penguin Books, 1961), pp. 115-16.



## Ex. 15



Often these were indicated with slurs. Although the practice of indicating ornaments had not yet become general, there were signs and terms for them.<sup>42</sup>

German contributions to violin music were not as important as those of Italy in the early seventeenth century. Marini and Farini established a bridge from the relatively simple German style at this time to the advanced style of J. J. Walther and Heinrich von Biber. German, such as Hassler, Praetorius,<sup>43</sup> and Schein, in the first part of the century were more concerned with dances

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<sup>42</sup>Boyden, op. cit., p. 129.

<sup>43</sup>A statement of Praetorius shows the unconcern of the time with matters of fingering and tuning. "I do not consider it very important how each player tunes his violin or viol so long as he is able to execute his part correctly and well.

Some persons get special notions about such things, and are wont to scorn organists who do not make use of this or that way of fingering. Let one run up and down the keyboard with the front, middle or rear fingers and even with his nose if it helps, for so long as what he plays sounds fine and pure and is correct and pleasant to the ear, it is not very important by what means he accomplishes it." Michael Praetorius, The Syntagma Musicum (Vol. II of De Organographia, trans. Harold Blumengeld (New York: Barenreiter, 1962), p. 44.



than with the new sonata and the new violin techniques. In certain cases, however, the technical demands of individual German composers, notably Johann Schop<sup>44</sup> (c. 1590-1667), are very impressive.<sup>45</sup> Another German of this period, Andreas Hammerschmidt, was one of the first to require the new type of tremolo known as portato.<sup>46</sup>

Primarily the Germans were followers of the Italians. Heinrich Schütz, a pupil of Giovanni Gabrieli and Monteverdi, was greatly influenced by the Italians. He advised musicians who were not acquainted with the "black" (fast) notes and the continually sustained musical strokes on the violin to acquire this technique by private practice before performing this "modern" music in public.<sup>50</sup> This remark suggests that German violin technique was on a lower level than that of Italy. A probable reason for the Italian lead in technique during this period was the Thirty Years War, which disrupted the whole social organization of Germany.

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<sup>44</sup>Johann Schop, in a work probably composed before 1646, used the trill in sixths. This is very difficult to accomplish since it involves a rapid rocking motion of the hand and finger between two strings. Boyden, op. cit., pp. 167-8.

<sup>45</sup>Ibid., p. 136.

<sup>46</sup>Ibid., p. 130.

<sup>47</sup>Ibid., p. 136.



As for France, the Twenty-Four Violin du Roy,<sup>48</sup> was established as a formal organization in 1626 by Louis XIII. This action merely recognized a long standing situation, since the violin already had an important role in the dance and other activities of the Court. At this time French music was of the simplest kind, limited for the most part to first position, demanding nothing new from the violinist except in cases of dance rhythms. Even so, some violinists must have been capable of playing more complex music. Mersenne said: "The excellent violinists who master this instrument can ascend each string up to the octave on the fingerboard."<sup>49</sup> (Fourth position) On the other hand Mersenne noted that French violinists

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<sup>48</sup>The Twenty-Four Violins du Roy was of utmost importance in the development of Baroque music because it was the first permanent orchestra of the period. Orchestras in Italy and Germany were generally only solo ensembles, but the Twenty-Four Violins du Roy reinforced all five parts. By this, it instituted the practice of modern orchestral doubling. Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Company, Incorporated, 1947), pp. 145-6.

<sup>49</sup>Marin Mersenne, Harmonie Universelle The Books on Instruments, trans. Roger E. Chapman (The Hague: Martinus Nijhoff, 1957), Book IV, Prop. I, p. 179. Boyden, op. cit., p. 137.







played almost totally on the upper two strings, having a very narrow range.<sup>50</sup> Mersenne also stated:

Those who have heard the Twenty-Four of the King admit that they have never heard anything more charming or more powerful. Thence it comes that this instrument is best adapted for playing dance music, as one can hear in the ballets and everything else. Moreover, the lovely and graceful things that can be executed thereon are so numerous that one may prefer it to all other instruments for the varieties of bowing are so charming that one regrets nothing more than to hear the end of it, especially when they are intermingled with the tremblement and flattements which will extort from the listener the confession<sup>51</sup> that the violin is the King of Instruments.

In some ways the situation in England resembled that of France, for the violin was associated with dancing at every social level. There was also a considerable amount of polyphonic literature such as the fancy. However, this was primarily and traditionally written for the viols.

Bowing in the early seventeenth century was becoming more complex because of the development of the standardized string orchestra and the new opera orchestras.<sup>52</sup> At this time the basic bow strokes were the single

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<sup>50</sup>Boyden, op. cit., p. 137. The complete compass of the violin range in use at the time of Mersenne was only about a nineteenth. Leslie Sheppard, "The Birth of Violin Technique," The Strad, LXXXV (January, 1973), 443.

<sup>51</sup>Mersenne, op. cit., Prop. I, p. 235. Sheppard, op. cit., pp. 441-3.

<sup>52</sup>Also, as a result of larger orchestras, somewhat longer, stronger, and more responsive bows were required.



down-bow and up-bow. The seventeenth century saw a growing concern with developing some sort of order for bowing, especially in ensembles. A discipline evolved, known later as the "Rule of Down Bow." Its main principle is that the down-bow is used for stress. Thus normally the first beat of a measure begins with a down bow.<sup>53</sup>

Mersenne maintained that the right hand serves for playing the strings in a "thousand different manners," and he adds that the right hand should be equal at least to the left hand in speed of movement.<sup>54</sup>

Vibrato<sup>55</sup> in the seventeenth century was used as an occasional ornament. Its use was certainly known before this. Silvestro Ganassi in 1543 said of vibrato:

Auchschaft man mit dem zitternfunf  
Das susser laut die Melodez  
Den auff den andern geschenmag.<sup>56</sup>

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<sup>53</sup>Since the down-bow is naturally the weighted stroke for violinists, it was inevitable that this stroke should be associated with normal musical accent or stress. Boyden, op. cit., p. 157.

<sup>54</sup>Ibid., p. 156.

<sup>55</sup>"On stringed instruments, a slight fluctuation of pitch produced on sustained notes by an oscillating motion of the left hand." Apel, op. cit., p. 900.

<sup>56</sup>Who, while their stopping fingers teeter,  
Produce a melody much sweeter,  
Than 't'is on other fiddles done.

Although the origin of vibrato is not known, Curt Sachs believes that this passage shows that Polish fiddlers introduced it. Curt Sachs, Our Musical Heritage (Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1948), p. 134.



The best source of reference to vibrato in the seventeenth century is Mersenne, who equates the ornaments of the violin with those of the lute. Vibrato is an ornament of the lute<sup>57</sup> and his description of this applies equally to the violin:

As to the verre casse, I am adding it here, although it is not used so much now as it was in the past inasmuch as it has a very great charm when it is made quite properly. And one of the reasons that the moderns have rejected it is because the older ones used it almost all the time. But since it is as vicious to use it not at all as to perform it too much it must be used in moderation. It's notation is 2, the preceeding comma followed by a dot. And to perform it well, the fingers of the left hand ought to be placed at the point indicated; and although the string will be played with the right hand, the left hand must swing with great violence, while raising it towards the head of the lute, and bringing it down towards the bridge without lifting the tip of the finger off the string in any fashion. But the thumb must not touch the neck of the lute, when this ornament is performed, so that the action of the hand may be free in it.<sup>58</sup>

It is not known under what conditions and in what musical situations violinists of the early seventeenth century used vibrato. Later information leads

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<sup>57</sup>Mersenne calls this verre casse.

<sup>58</sup>Mersenne, op. cit., Book II, Prop. IX, p. 109.



one to assume that it was occasionally used on long notes combined with some dynamic nuance. It is not particularly appropriate to the dance music which was so prevalent in the early part of the century.<sup>59</sup>

The advances made by early seventeenth century composers in new instrumental forms and violin technique were considerable. These advances, along with the advent of the opera and the inclination of the Baroque era for the expressive, the individual, and the soloistic, made the triumph of the violin inevitable.<sup>60</sup> These early developments led the way to even further advances in technique during the middle period of the Baroque era.

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<sup>59</sup>Violinists of the time held the violin in the breast position. Using this freely held position, it would be rather difficult to manage vibrato.

<sup>60</sup>Baines, op. cit., p. 116.



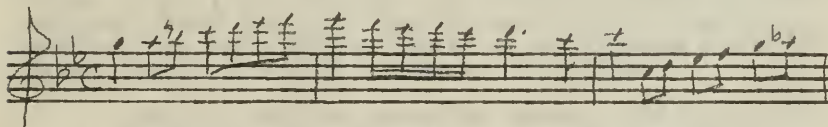




## Chapter II

During the middle period of the Baroque the contributions of the different countries were very diverse. Although the Germans surpassed the Italians in the development of technique, Italian composers were still in the foreground. Important Italian composers of this period were Marco Uccellini, G. B. Vitali, T. A. Vitali, G. Torelli, and Arcangelo Corelli. Marco Uccellini (1603-80) is significant to violin technique because of his extension of the range. In Chapter One it was shown that range had already been extended: going down to the G string and up to fourth position. Uccellini's Opus V of 1649 called for g<sup>''</sup>.<sup>1</sup> (Example 16) This requires the use of sixth position, a remarkable achievement for this time.

### Ex. 16



The works of G. B. Vitali (c. 1644-92), moderate in their technical demands, but idiomatic to the violin, are frequently more significant musically than technically.

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<sup>1</sup>Boyden, op. cit., p. 125.



Vitali is notable as being one of the leaders in the restoration of counterpoint in the late seventeenth century.<sup>2</sup> His Artificii Musicali (Op. XIII, 1689) was one of the most important collections of the Bologna school.<sup>3</sup>

T. A. Vitali (c. 1665 to at least 1734), the son of G. B. Vitali, is identified with a famous Ciaconna, an important work in every violinist's repertoire.<sup>4</sup> This work in G minor is said to be a worthy predecessor to Bach's famous Chaconne. Two especially difficult technical problems are chromatic octaves<sup>5</sup> (Example 17) and octave extensions.<sup>6</sup> (Example 18)

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<sup>2</sup>Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, 1960), p. 353.

<sup>3</sup>Other figures in the Bologna school were G. Torelli and M. Cazzati. The works of this school constitute a lyrical interruption between the exuberance and experimentation of the early Baroque style and the robust bravura style developed later in the Baroque period. Henry G. Mishkin, "The Solo Violin Sonata of the Bologna School," Musical Quarterly, XXIX (January, 1943), 97.

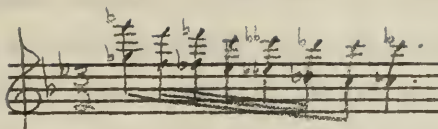
<sup>4</sup>At his American debut at Carnegie Hall in 1917, the first piece on Jascha Heifetz's program was the Vitali Ciaconna. Irving Kolodin, "Jascha Heifetz," Stereo Review, XXXVI (February, 1976), 68.

<sup>5</sup>Consecutive octaves are a considerable problem due to the factor of intonation. As one plays up or down the fingerboard in octaves, the hand position either narrows or widens respectively.

<sup>6</sup>In first position, on a single string, the four fingers of the left hand normally spans an interval of a perfect fourth. Early in violin technique this interval was extended by a half step. As technique advanced, these intervals were extended even further, up to the eighth, as in Example 6. Another difficulty exemplified by this example is caused by the rapid switching to and from strings. Boyden, op. cit., pp. 217-18.



Ex. 17

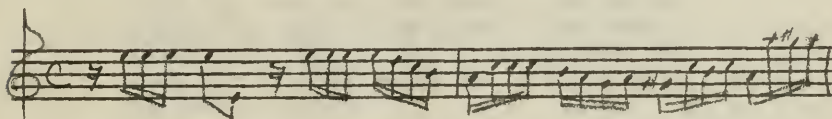


Ex. 18



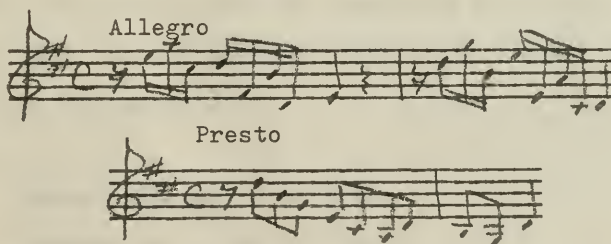
Two examples by G. B. Mazzaferatta and G. B. Bassani exhibit the idiomatic writing of the time. Example 19 from a trio sonata (1647) of Mazzaferatta shows

Ex. 19



the typical violin figuration and sequential motive. In the presto of Bassani's Opus V (1683) (Example 20) the G string is used including the open G. The allegro shows

Ex. 20



a typical short motive consisting of repeated notes and downward octave leaps.<sup>7</sup>

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<sup>7</sup>Ibid.



Giuseppe Torelli (1658-1709) is noted most for his contribution to the development of the concerto form, which includes of course solo virtuosic interludes. As a rule the allegros are fugal in style with a definite distinction between the tutti and solo passages.<sup>8</sup> The solo passages will of course stress technical virtuosity. The first solo concertos appeared in the works of Torelli and Tomasa Albinoni.<sup>9</sup> In his Concerti Musicali, Op. 6 (1698), Torelli indicates the rarity of solo interludes in this kind of concerto by writing:

Note that wherever in the concerto you find the word solo written it is to be played by one violin alone. For the remainder, the parts may be doubled or even re-enforced by three or four instruments apiece.<sup>10</sup>

Torelli's violin concertos of Op. 8 (1709) are important in the development of the solo concerto because, for the first time, the solo and orchestra are equal. Torelli also distinguished the boundary between solo and orchestra and established the precedent of giving the main musical ideas to the orchestra while the soloist displayed his virtuosity.<sup>11</sup>

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<sup>8</sup>Grout, op. cit., p. 365.

<sup>9</sup>Boyden, op. cit., p. 342.

<sup>10</sup>Abraham Veinus, The Concerto (London: Cassell and Company Limited, 1948), pp. 11-12.

<sup>11</sup>Ibid., p. 37.







Two interesting things occurred in Torelli's solo concerto Op. 8, Number 7. The second movement is titled Adagio e con affetto. This probably means the player is to improvise ad libitum with affetti.<sup>12</sup> Also in this concerto is one of the first terms to appear in connection with shifting positions.<sup>13</sup> Torelli instructs the player to perform a passage sopra il manico tutto. Apparently this means to play all the notes included in the passage above the first position.<sup>14</sup> Quantz<sup>15</sup> in a remark made

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<sup>12</sup>Ibid., p. 171.

<sup>13</sup>Shifting refers to a change of the left hand position on the violin.

<sup>14</sup>Ibid., pp. 251-2.

<sup>15</sup>J. J. Quantz (1697-1774) was a critic, flutist, and teacher of Frederick the Great. His famous flute treatise contains a wealth of material on instruments other than the flute as well as general information on music of his time. Paul Stoeving, The Story of the Violin (London: Walter Scott Publishing Company, Limited, nd.), p. 181. According to J. A. Hiller, the violin was Quantz's main instrument before 1713, and he studied the "solos" of Biber, Walther, Corelli, and Telemann. Later he exchanged the violin for the oboe, but on both of these, friends who had been playing longer were much better. His desire to be the best led him to take on the traverse flute, since among his friends there were none who played this instrument well. J. A. Hiller, Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit (Leipzig, 1784), pp. 204, 211f. Rowen, op. cit., p. 68.



much later confirms this interpretation:

The so-called mezzo manico which calls for placing the hand a semitone, whole tone, or several tones further up the fingerboard, gives a great advantage not only in avoiding open strings. . . but in many other places, especially in cadenzas.<sup>16</sup>

Arcangelo Corelli (1653-1713) is extremely important in the developing technique of the violin. From the Roman school of violin playing, which Corelli founded, issued influences which were subsequently felt the world over. It is not an exaggeration to say that there is hardly a violinist of note today who in some way or another may not trace his violinistic genealogy back to Corelli.<sup>17</sup>

Corelli marked the convergence of past trends in momentarily ideal forms and the branching off point for a variety of new trends. In addition he came at the time of bel canto style and the art of violin making.<sup>18</sup> These facts by themselves do not necessarily make Corelli the "greatest" composer in his field at this time. Legrenzi wrote more intensive, developed fugues and fugal subjects

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<sup>16</sup>J. J. Quantz, Versuch, Berlin, 1752, Chap. 17, sec. 2, para. 33. Boyden, op. cit., p. 252.

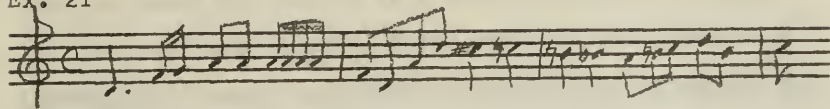
<sup>17</sup>Stoeving, op. cit., p. 169.

<sup>18</sup>Although there is some disagreement about the birthdate of Stradivari, he was undoubtedly making his famous violins at the time of Corelli.



(Example 21); Torelli, in his passage work, composed with a more dramatic, virtuosic sweep. Numerous other composers of this time imposed much greater technical requirements. The fact that Corelli did not exceed third

Ex. 21



position<sup>19</sup> does not mean his music is easy to perform since the bowing and double stop problems in his solo sonatas are considerable.<sup>20</sup> What Corelli did accomplish was a remarkable sense of balance in the concentration

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<sup>19</sup>Pincherle feels that Corelli did not exceed third position for two reasons: (1) because of the structure of the violin, when one plays in third position the balance of the left hand is perfect. Beyond third position there is the beginning of an element of chance causing a risk of less sure intonation and less rich sonorities; (2) the question of sonority was probably of first importance. The main element in Corelli's music was an imitation of the bel canto style. Being the premiere instrumental voice, the violin should logically limit its ambitions to matching in compass the range of the most gifted vocal sopranos. Marc Pincherle, Corelli, trans. Hubert E. M. Russell (New York: W. W. Norton and Company, Incorporated, 1956), p. 106. Another more humorous explanation of Corelli's not exceeding third position is found in an article by Henry Roth. The "father of violin playing" was so aggravated by his inability to execute the fifth position F on the E string (in a confrontation with a Neapolitan rival) that "his death was hastened." Henry Roth, "Violinists --- Old Time vs. Modern", The Strad, LXXXII (January, 1972), 395.

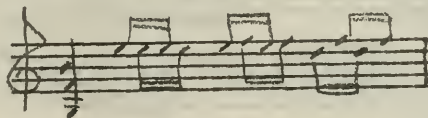
<sup>20</sup>Newman, op. cit., p. 157.



and direction of all his musical forces. Over-all unity of form is achieved by treating each element, rhythm, harmony, and melody in moderation.<sup>21</sup>

Corelli was the only prominent composer of the time to limit his output to a single medium. He left only solo string sonatas, trio sonatas, and concertos.<sup>22</sup> Although his total work was not large, its influence was immense. He clarified the form of the trio and solo sonatas, bringing to the sonata a new musical stature. His music was calculated in terms of maximum sonority and did not resort to extreme technical demands or violinistic tricks. However, his works are difficult to perform. Corelli uses various bowings, including the bariolage.<sup>23</sup> (Example 22) The solo sonatas (Op. V) contain the greatest difficulties, including thirds in sixteenth notes,

Ex. 22



polyphonic playing of two parts of a fugue, arpeggios, and perpetuum mobile movements.<sup>24</sup>

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<sup>21</sup> Ibid., pp. 157-8.

<sup>22</sup> Claude V. Palisca, Baroque Music (Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1968), p. 141.

<sup>23</sup> Bariolage is from a French term meaning "curious mixtures of different colors." This special effect is accomplished by quickly shifting back and forth between two strings, one stopped and one open. Boyden, op. cit., p. 265.

<sup>24</sup> Ibid., p. 221.

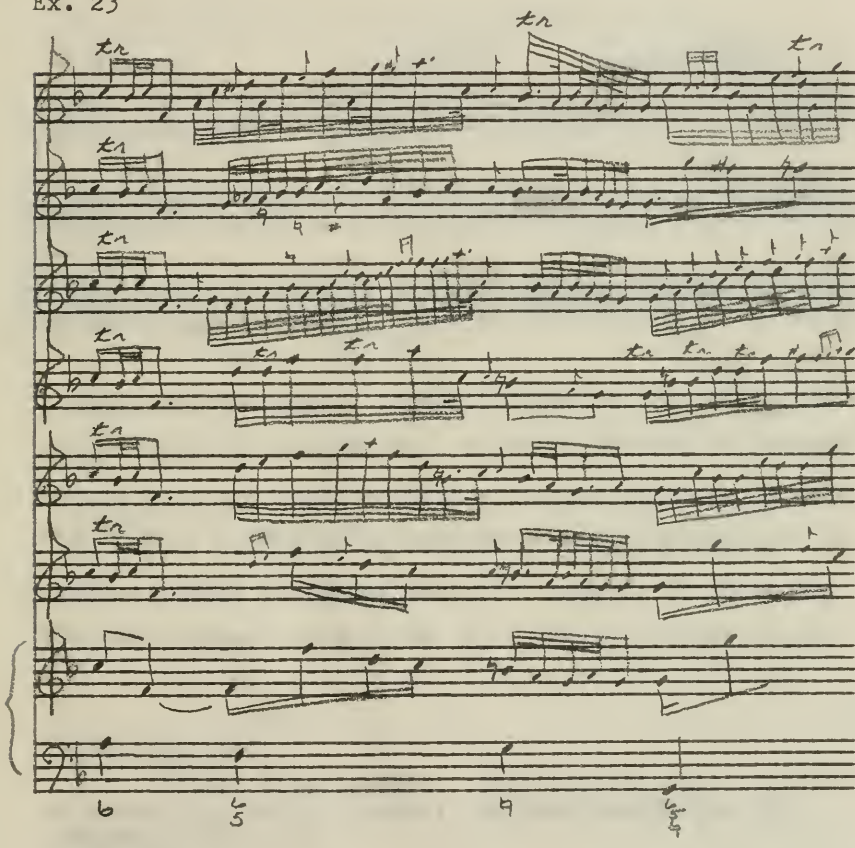






One also has to consider the Italian tradition of ornamentation when looking at the stark simplicity of some of Corelli's adagios.<sup>25</sup> Example 23 shows various handwritten versions of a Corelli sonata. Corelli himself

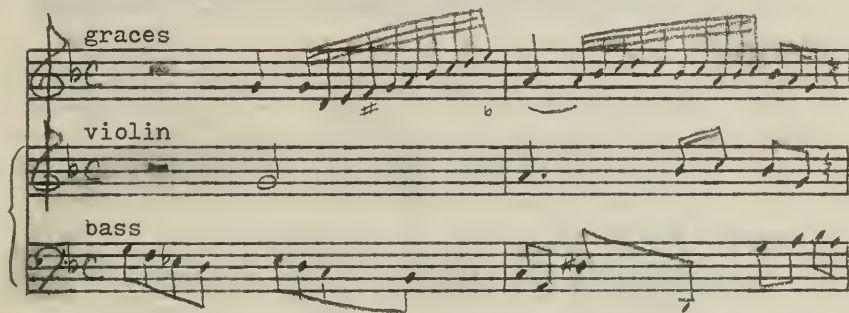
Ex. 23



<sup>25</sup> During performance of a notated piece, the instrumentalist would embellish the melodic line with ornaments and arbitrary or extemporare variations.



obviously ornamented his own works. This has been proven by a rare edition, XII Suonate a Violino e Violone o Cembalo (1700), which contains Corelli's own embellishments (Example 24) to the last six sonatas.<sup>26</sup> There are Ex. 24



certain idiosyncrasies in the notation of dotted rhythms, which should be considered. Trochaic rhythms in compound triple time are often written as dotted rhythms. However, they should be played in conformity with the dominant triplet rhythm of the movement.<sup>27</sup> Example 25 shows the written rhythms and then how they should actually sound.

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<sup>26</sup>Hans Joachim Marx, "Some Unknown Embellishments of Corelli's Violin Sonatas," Musical Quarterly, LXI (January, 1975), 65.

<sup>27</sup>Thurston Dart, The Interpretation of Music (New York: Harper Colophon Books, 1963), pp. 88-9.



## Ex. 25

Handel

Corelli

Bach

In La Follia, the twelfth solo sonata of Corelli, there is a real exposition of the art of bowing as it was practiced in Italy at the end of the seventeenth century. It includes a variation consisting entirely of long held notes. Presumably these were to be played with the expressive messa di voce.<sup>28</sup>

Corelli's influence on violin music was immense. He was the founder of the Roman school of violin playing.<sup>29</sup>

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<sup>28</sup>Boyden, op. cit., p. 222. Indicated by (< >) messa di voce was a vocal technique of the bel canto consisting of a gradual crescendo and decrescendo over a sustained pedal. Apel, op. cit., p. 523.

<sup>29</sup>Bachmann states that all other schools of violin playing are derived from this Roman school. Alberto Bachmann, An Encyclopedia of the Violin, trans. Frederick H. Martens, republication of first ed, published in 1925 (New York: Da Capo Press, Incorporated, 1966), p. 158.





The numerous editions of his music, both Italian and foreign, show his widespread appeal as a composer. His lasting was assured through his pupils including Geminiani, Locatelli, Veracini, and Somis.<sup>30</sup>

While Corelli developed the sonata to classical perfection, the Germans paid zealous attention to the large scale variation, probably as a natural device for the cultivation of diverse and difficult experiments. The Hortulus Chelicus<sup>31</sup> (1688) of J. J. Walther (c.1650-1717) is an interesting example of this. The work exhibits the whole art of the violin, hardly surpassed in the seventeenth century as a virtuoso piece.<sup>32</sup> Also in this collection Walther uses left hand pizzicato as an accompaniment to a bowed aria.<sup>33</sup> His importance in the

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<sup>30</sup>Giovanni Battista Somis (1676-1763) studied later with Vivaldi in Venice. Somis founded the Piedmontese school of violin playing by blending the traditions of the Roman school with the teaching of Vivaldi. A pupil of Somis, Pugnani, taught Viott and thus formed a link between the old Italian school and modern violin methods. Paul Stoeving, The Violin, Cello and String Quartet, Vol. 10 of Fundamentals of Musical Art (New York: Caxton Institute, Incorporated, 1927), p.37.

<sup>31</sup>The literal title translated is "Hortulus Chelicus: that is, well-planted violinistic pleasure garden, wherein all musical amateurs desirous of learning will find the way to perfection smoothened by curious pieces and by a most agreeable variety; and also the most charming harmony by touching two, three, and four strings on the violin." Stoeving, The Story of the Violin, p. 263.

<sup>32</sup>Boyden, op. cit., pp. 224-5.

<sup>33</sup>Frank A. Clarkson, "The Violin in the Nineteenth Century," The Strad, LXXIX (August, 1968), 212.





history of developing violin technique consists exclusively in the new technical difficulties he adds.<sup>34</sup>

Heinrich von Biber (1644-1704), a contemporary of Walther, did not play or write in the Italian manner. Even though he was fond of the loud tone on the E string, he preferred playing on several strings at once in a harmonic fashion which lent itself to scordatura.<sup>35</sup> His violin had a low bridge and a bow which was never taut. Thus he was able to produce harmonic effects no longer practiced today. Biber's works are filled with a certain mysticism.<sup>36</sup> Biber is remembered chiefly for his Rosenkranz Sonaten<sup>37</sup> (c. 1674), a collection of fifteen sonatas with basso continuo plus an unaccompanied passacaglia. This collection marks the zenith of scordatura practice and demonstrates an extremely prolific use of the technique. Biber uses it to create tone colorings

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<sup>34</sup>Groves, op. cit., vol. 9, p. 156.

<sup>35</sup>Biber was the leading exponent of scordatura in Germany, both as a composer and as a performer.

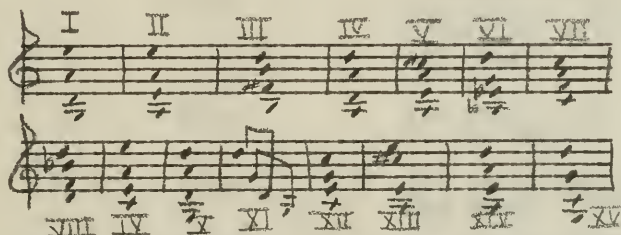
<sup>36</sup>Paul Nettl, "A Survey of Biber's Life and Music", record notes to Fifteen Sonatas and Passacaglia for Violin by Heinrich Franz von Biber (Cambridge: Mono CRM 811).

<sup>37</sup>Rosary or Mystery Sonatas. Possibly these were performed in October during the Rosary Service. Within a year after the writing of the sonatas, the Feast of St. Michael the Guardian Angel, occurring on September 29, was introduced into the Church Calendar. This may explain Biber's inclusion of the sixteenth sonata, or rather passacaglia with which to celebrate the new feast day. Ibid.



and timbre alterations which suggest various episodes in the mysteries of the rosary.<sup>38</sup> Each piece is accompanied by a picture illustrating an event in the life of Christ. (Table I) The first sonata and the passacaglia are tuned in the normal manner, the other fourteen all use scordatura.<sup>39</sup> (Example 26)

Ex. 26



When the vibrating frequency of a string is altered, as is done in scordatura, the color and sound produced are also altered. A string tuned lower than normal produces a sonorous, dark quality; a string tuned higher yields a brilliant, energetic sound. Quality of sound is not the only possibility afforded by scordatura. This "mis-tuning" introduces new harmonic possibilities and extension of range. It also facilitates certain technical passages which would be difficult, if not

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<sup>38</sup>John Trainor, "Scordatura -- Its Origin and Development," The Strad LXXXIII (May, 1972), 27.

<sup>39</sup>The scordatura for the eleventh sonata is unusual in that it does not list the strings from top to bottom. Instead of the D string being in its normal place the A string was tuned down to D. Thus this scordatura does not place the strings on the violin in order of their pitch. Boyden, op. cit., p. 61.



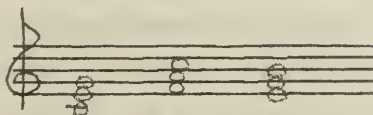
TABLE I

Sonata	I	d minor	The Annuciation of the Birth of Christ by the Archangel Gabriel
Sonata	II	A major	The visit of St. Mary to Elizabeth
Sonata	III	b minor	Birth of Christ and the Adoration of the Shepherds
Sonata	IV	d minor	Presentation of Christ in the Temple, in the presence of Simeon, according to St. Luke
Sonata	V	A major	The twelve year old Jesus in the Temple
Sonata	VI	c minor	The suffering of Christ on the Mount of Olives
Sonata	VII	F major	The flagellation of Christ
Sonata	VIII	B <sup>b</sup> major	Christ's crowning with thorns
Sonata	IX	a minor	Christ on the way to Calvary
Sonata	X	g minor	The Crucifixion
Sonata	XI	G major	The Resurrection
Sonata	XII	C major	The Ascension
Sonata	XIII	d minor	The Emanation of the Holy Ghost
Sonata	XIV	D major	The Ascension of the Holy Virgin
Sonata	XV	C major	Coronation of the Virgin
Sonata	XVI		The Guardian Angel 40



impossible, otherwise. Certain chords (Example 27) are impossible to play if the instrument is tuned normally.

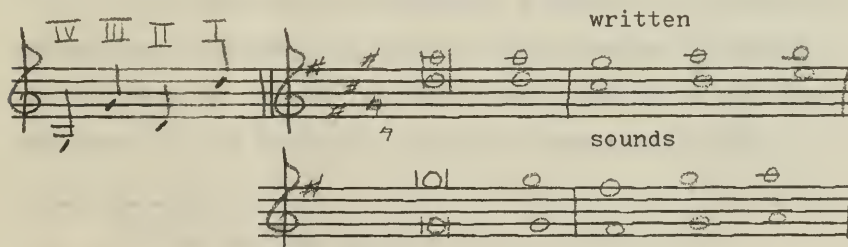
Ex. 27



Other technical difficulties such as extended passages of multiple stops, fast runs with wide leaps, and intricate string crossing hazards can be avoided or eliminated by a simple tuning change.<sup>41</sup>

While scordatura alleviates many technical problems, it does cause other difficulties for the performers. Because scordatura results in unusual key signatures (Example 28) due to hand-grip notation<sup>42</sup> playing sharps in one register

Ex. 28



<sup>41</sup>Trainor, *op. cit.*, p. 25.

<sup>42</sup>Hand-grip notation is a species of tablature for the violin with three special provisions: (1) first position used wherever possible; (2) open strings must be used unless indicated otherwise; and (3) the accidentals in the signatures apply only to the notes in question, not to the octave above or below. The performer sounds different notes from those on the written page as in Example 28. Boyden, *op. cit.*, p. 250.







and flats or naturals in another, the player can easily be confused. One of the most awkward problems is that of the change of string texture and tension. Though releasing the tension on a string lowers the pitch, it is better to use a thicker string. However, the use of a thicker string requires heavier bow pressure, slower bow speed, and a point of contact between bow and string which is considerably further away from the bridge. A violinist develops habits corresponding to the various peculiarities of each string. Any change in string tension must be complemented with a corresponding change in bow pressure. Obviously then these previously developed habits are contradicted. The performer must virtually learn a new instrument as well as the music.<sup>43</sup>

With the late Baroque came a decline in the use of scordatura. By the last half of the eighteenth century it was viewed as nothing but an archaic fad which had come and gone.<sup>44</sup> The practice remained dormant until the

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<sup>43</sup>Trainor, op. cit., p. 25.

<sup>44</sup>An exception to this can be found in a work by Wolfgang Amadeus Mozart. In his recently discovered and more recently published Adelaide Concerto, Mozart tuned each string one half step higher than ordinary. This allowed the music, which was scored in E<sup>b</sup> major for the orchestra to be performed with much greater ease by the soloist in what, to his fingers, seemed to be D major. Theodore Russell, "The Violin Scordatura," The Music Quarterly, XXIV (January, 1938), 88.

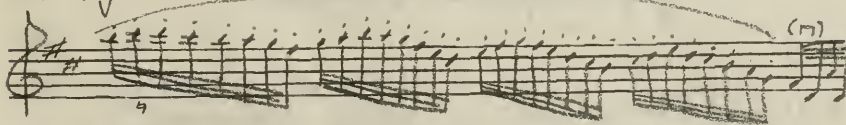


mid-nineteenth century when Paganini accomplished his technical "impossibilities," many through the use of scordatura.<sup>45</sup>

Biber's Passacaglia is an eloquent work of great purity. Its ground uses the four notes G, F, E<sup>b</sup>, and D of the G minor descending melodic scale. The work rarely moves out of third position and it is technically more accessible than Bach's D minor Chaconne which it may have influenced.<sup>46</sup>

Biber and Walther have quite a few technical characteristics in common. Both use the complete range of the violin from the open G string up to seventh position. These upper positions must have been used on the lower string, at least in certain multiple stops. Their music requires a variety of bow strokes, including strokes of every speed and numerous slurred bowings. Biber and Walther were among the first to use dots (•) and strokes (|) over notes to indicate staccato. In a passage by Walther (Example 29) thirty-second notes with dots and a

Ex. 29



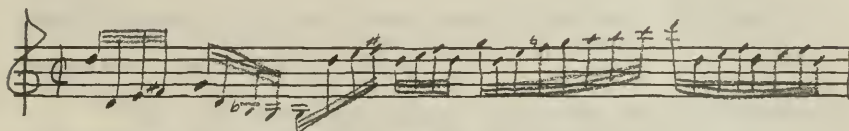
<sup>45</sup>Trainor, Ibid.

<sup>46</sup>Peter Marcan, op. cit., p. 263.



slur marking are to be played in one bow stroke. Syncopated bowings are frequent and there are occasional uses of bariolage and ondeggiando.<sup>47</sup> Figurations are spread out over a wide range of the instrument (Example 30) and

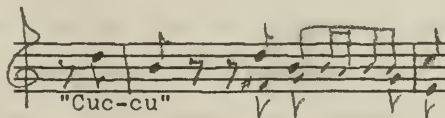
Ex. 30



may consist of figures skipping strings or of repeated notes. They both use double, triple, and quadruple stops, not only as isolated stops but in continuous polyphony.<sup>48</sup>

Biber and Walther share many things in common, but there are differences in their fundamental outlook. Although much of their music is pictorial in character, Biber's is more subtle, suggesting a mood by the title. Typically and naively Walther seeks to paint a picture by realistically depicting such physical sounds as those of the cuckoo, (Example 31) the nightingale, the trumpet, the bagpipe,

Ex. 31




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<sup>47</sup>Ondeeggiando (ondule) is indicated by a wavy line under a slur. It refers to either a wavy motion of the bow arm crossing two strings back and forth or the wavy motion used in playing arpeggios. It may be slurred or unslurred. Boyden, op. cit., p. 265.

<sup>48</sup>Ibid., p. 225.



the guitar, and the harp. In his Rosary Sonatas, each prefaced by a picture, Biber generally seeks to create the suggested mood and atmosphere, rather than to paint a musical picture. Another striking difference is in their attitude toward scordatura. Biber developed it to an amazing point that has never been surpassed. Walther detested it and never used it.<sup>49</sup>

The technical demands made by the German school are in sharp contrast to the unassuming simplicity of the French composers. The influence of Jean-Baptiste Lully (1632-87), an Italian by birth, was as strong in violin music as it was in every other area in musical France. Lully, trained as a violinist and dancer, was able to impose a bowing and rhythmic discipline on French dance music that gave it a special mannered style. French musical life under Lully was highly disciplined and organized. Because he was infuriated by the ignorance and routine playing of the Twenty-Four Violins du Roy, Lully persuaded Louis XIV to create a new band of sixteen players, Lully also insisted on doing away with the custom of adding improvised ornaments.<sup>50</sup> Although his manner of playing

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<sup>49</sup>Boyden, op. cit., p. 226.

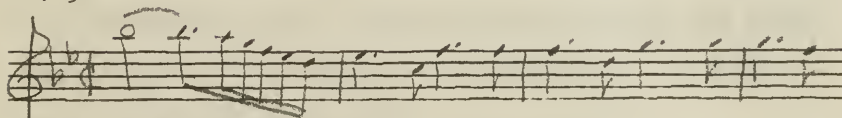
<sup>50</sup>In the early and mid-eighteenth century this different style of performance between French and Italian music was continually emphasized. Marx, op. cit., p. 65.





was highly disciplined, his music was technically simple. The "test" piece (Example 32) required for his violinists shows this. Most of this music remained in first

Ex. 32



position and made very little use of the G string. Nor were there exhibited any of the multiple stops and few of the finger and bowing difficulties of the Italians and Germans.<sup>51</sup>

With the Restoration of Charles II in England, the violin became more fashionable. John Playford's Division-Violin (1684) contains the most advanced music in seventeenth century England. It has rapid notes, double stops, and passages on the G string. With the exception of pieces by foreigners in the collection the music is mainly in first position. The majority of these pieces are dances and "grounds" (variations).<sup>52</sup>

Most of the advances made in England during this period were made by foreigners, such as Thomas Baltzar

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<sup>51</sup>Boyden, op. cit., p. 228.

<sup>52</sup>Ibid., p. 234. Number V in this collection is particularly interesting because it is the same music that Corelli used fifteen years later in La Follia. Ibid., pp. 234-5.



and Nicolla Matteis, German and Italian respectively. Thomas Baltzar (1630-63) came to England from Lubeck in 1655. For three years before his death he was employed by Charles II as head of the royal Twenty-Four Violins.<sup>53</sup> He is described by his contemporaries as being the greatest violinist of all times. John Evelyn in his diary describes Baltzar's playing:

. . . . I was invited by Mr. Roger L'Estrange to hear the incomparable Lubicer [Lubecker] on the violin. His variety on a few notes and plain ground, with that wonderful dexterity, was admirable. Though a young man, yet so perfect and skillful, that there was nothing, however cross and perplexed, brought to him by our artists which he did not play off at sight with ravishing sweetness and improvements. In sum, he played on the single instrument a full concert, so as the rest flung down their instruments, acknowledging the victory. As to my own particular, I stand to this hour amazed that God should give so great perfection to so young a person.<sup>54</sup>

The first reference found regarding the taking of positions was in regard to a performance of Baltzar at Oxford in 1658:

We then saw him run his fingers to the end of the fingerboard and back again, all with alacricity and very good time, which we nor any in England saw the like before.<sup>55</sup>

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<sup>53</sup>Marcan, op. cit., p. 263. When Charles II returned from France in 1660, he naturally brought back French ideas. Imitating the Twenty-Four Violins du Roy was one of them.

<sup>54</sup>Jeffrey Pulver, "Viol and Violin in Merrie England," The Strad, LXXXII (May, 1971), 109.

<sup>55</sup>Sheppard, op. cit., p. 445.

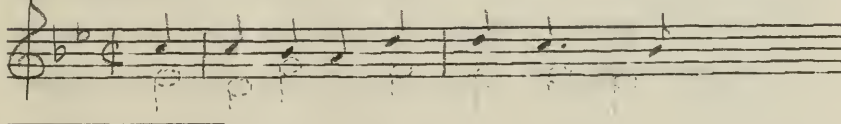


Nicola Matteis (c.1640-d.?) elicited the same type of response from the English as had Baltzar. Roger North in his memoirs states that Matteis:

was an excellent musitian, but in one respect excelled all that had bin knowne before, which was the arcata [i.e. long bow with messa di voce and possibly vibrato]; his stoccatas, tremolos, devisions, and indeed his whole manner was suprising, and every stroke of his was a mouthful.<sup>56</sup>

Matteis composed four books of Ayres of the Violin<sup>57</sup> (1676). These display one especially interesting feature which is the addition of alternative versions containing double stops, the added notes engraved as dotted lozenges. (Example 33) Matteis said of these, "the pointed notes are made for masters that can touch two cords for want of a second treble."<sup>58</sup> A "division of a ground" is interesting because of its extension to the ninth.<sup>59</sup> (Example 34)

Ex. 33



<sup>56</sup> John Wilson, ed., Roger North on Music, (London: 1959), p. 355. Boyden, op. cit., p. 236.

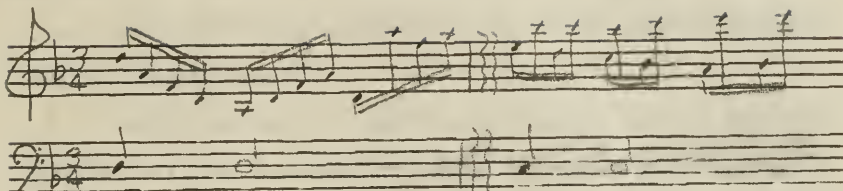
<sup>57</sup> The title of the first book (1676) is descriptive of its contents: "Preludes, Fugues, Allamands, Sarabands, Courants, Giges, Fancies, Divisions. And likewise other Passages, Introductions, and Fugues for Single and Double Stops, with Divisions somewhat more Artificial." Ibid.

<sup>58</sup> Ibid., p. 237.

<sup>59</sup> Ibid.

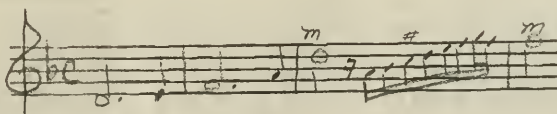


## Ex. 34



In the middle period of the Baroque, vibrato was probably used most commonly on long notes in combination with the messa di voce. Although it was rarely indicated by a sign, German violinists sometimes used the m (Example 35) to show when he wanted it played. Musicians considered

Ex. 35



that there were two types of vibrato at this time: (1) true vibrato with one finger, and (2) the "close shake" with two fingers. Actually the close shake<sup>60</sup> is not true vibrato but rather a species of trill since it does not change the pitch both above and below the written note.<sup>61</sup> From the middle of the Baroque period until the generation of

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<sup>60</sup>The close shake is accomplished by pressing one finger down firmly while the second finger makes a rapid beating or shaking very close to the pressed down first finger. Ibid., p. 282.

<sup>61</sup>Ibid., pp. 287-8.

the other side of the mountain the same. The mountain  
 was covered with a dense forest of evergreen trees.

The forest was so dense that it was impossible to see  
 the other side of the mountain.

The forest was so dense that it was impossible to see  
 the other side of the mountain.

The forest was so dense that it was impossible to see  
 the other side of the mountain.

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The forest was so dense that it was impossible to see  
 the other side of the mountain.



### Chapter III

The eighteenth century can rightly be called the century of the violin for a variety of reasons. In Italy the violinist-composers began to exploit the instrument in the solo concerto. Successively Vivaldi, Locatelli, Veracini, Tartini, Viotti and many others made technical demands which greatly expanded the virtuosic scope of playing and required alterations in the violin and bow.<sup>1</sup>

The changes in the instrument and in the technique of playing produced a different sound. The addition of a wound G string made uniform the quality and volume of the violin on all the strings; it also increased the response and sonority of the lowest string. Other changes in sound were a result of the greater use of nuance in general and, especially by the Italians, of nuanced bowings in particular.<sup>2</sup> In this period the use of open strings was increasingly restricted, particularly in melodies, to avoid the difference in timbre between open and stopped strings. The first position alternative to an open string is the fourth finger; Quantz's emphasis on the use of this finger indicates the importance of this technical development.<sup>3</sup>

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<sup>1</sup>Ibid.

<sup>2</sup>Boyden, op. cit., pp. 447-8.

<sup>3</sup>Ibid., p. 374.



The Baroque era saw specialization among professional musicians. The musician of the Middle Ages was composer, director of music, singer, and instrumentalist, all in one. As composer, he possessed a basic mastery of all styles of music. In the Baroque, however, production and reproduction gradually moved apart. Along with more accomplished coloratura singing and more brilliant instrumental performance there came a need for the professional virtuoso singer and player. This need produced the great prima donnas, castratos, and the travelling instrumental virtuosos<sup>4</sup> from Farina to Vivaldi.<sup>5</sup>

Tomaso Albinoni (1671-c. 1741) was representative of an important class of musicians in Venice during this

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<sup>4</sup>The life of a touring virtuoso must have been arduous. Travel was time consuming and difficult, conveyances seldom going faster than two and a half miles per hour. Mary Gray White, "The Life of Francesco Maria Veracini," Music and Letters, LIII (January, 1972), 20.

<sup>5</sup>Friedrich Blume, Renaissance and Baroque Music (New York: W. W. Norton and Company, Incorporated, 1967), p. 158.



period, namely, that of the dilettante.<sup>6</sup> Giazotto sums up Albinoni's position:

Albinoni is perhaps one of the most typical instrumentalists of the eighteenth century. . . more so than Marcello and in certain respects, than Vivaldi. Marcello, the "noble dilettante" did not experience such absolutely antithetical demands in the course of his career. . . as did Albinoni, the "bourgeois dilettante". Vivaldi, the professional himself differs in this sense from Albinoni. . . [who] surpasses Vivaldi in the frequency of what are now defined as romantic emotions. . . . Our "dilettante" stands between Corelli and Vivaldi. . . . He marks the end of certain Corellian features and introduces not a few of those ideas and forms that were to be characteristic of Antonio Vivaldi. Placed by chance and the quality of his talent between these two imposing champions of chamber music, Albinoni. . . displays an unquestioned command of musical science. . . . The material used by him readily undergoes certain procedures inherent in its nature, revealing the technique, the knowledge, and in equal measure the inventive faculty that are by the natural gifts of a coherent and coordinated intuition in its varied manifestations.<sup>7</sup>

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<sup>6</sup>Albinoni, who was a member of a well-to-do family, devoted himself to music as an amateur in the best sense of the word. He entitled himself, "Musico di violino dilette veneto." However, with the death of his father in 1708 and the loss of income, he must have been forced to give up the dilettante's life. William S. Newman, "The Sonatas of Albinoni and Vivaldi," Journal of the American Musicological Society, V (Summer, 1952). 100.

<sup>7</sup>Ibid. Remo Giazotti, Tomaso Albinoni (Milan, 1945), pp. 297, 76.



Albinoni's Concerti, Opus II are among the earliest solo concertos written. Their estimated date of publication is about 1700. Albinoni, whose mastery of counterpoint was esteemed by Bach, demonstrated this ability in his final fugues. There he managed to combine the figurative passage work of the solo violin with a continuation of the subject in the tutti. Even Vivaldi seldom practiced this extremely difficult technique.<sup>8</sup>

Although Albinoni wrote some of the earliest solo concertos, Antonio Vivaldi (1669-1741) was the prime mover in the ascendancy of the solo concerto over the concerto-grosso established by Corelli.<sup>9</sup> Vivaldi's standard form for his concertos was three movements (fast-slow-fast). This practice which was derived from the Italian opera overture remained that of all concertos through the nineteenth century.<sup>10</sup> Vivaldi also played an important

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<sup>8</sup>Hans Engel, The Solo Concerto, Vol. 25 of Anthology of Music (Cologne: Arno Volk Verlag Haus Gerigleg, 1964), p. 5.

<sup>9</sup>Vivaldi introduced the mute into solo works for the first time in the eighteenth century, although it had already been used in ensemble music of the seventeenth century. Boyden, op. cit., p. 339.

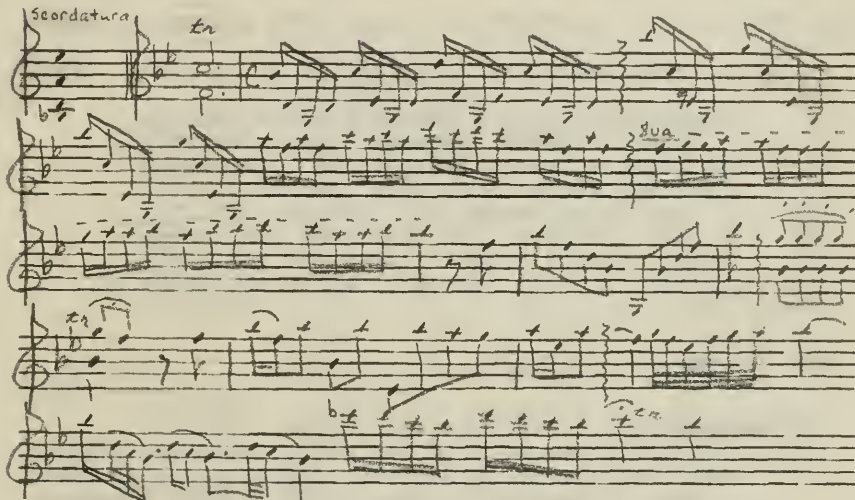
<sup>10</sup>Joscelyn Godwin, Schirmer Scores A Repertory of Western Music (New York: Schirmer Books, 1975), p. 339.





part in the further development of the solo cadenza.<sup>11</sup> This development is closely related to the evolution of solo concerto form. As a teacher Vivaldi occasionally was required to write out his cadenzas for which musicians of today are grateful.<sup>12</sup> (Example 36)

Ex. 36



<sup>11</sup> The cadenza is a natural result of ornamenting cadences. Although such cadential elaborations go back to the sixteenth century, the cadenza is not important to instrumental music until its appearance in the concerto and solo sonata of the late seventeenth century. There were three practices regarding the playing of cadenzas: (1) the written out quasi-cadenza (often above the tasto-solo bass) found in the sonatas of Corelli, (2) the fully written out cadenza found in Vivaldi, Tartin, and Locatelli, and (3) the unwritten cadenza, indicated by a fermata. The use of a fermata, which marked where the soloist was to improvise, was the traditional and most common procedure. Boyden, op. cit., pp. 461-2.

<sup>12</sup> Walter Kolneder, Antonio Vivaldi, trans. Bill Hopkins (Berkeley: University of California Press, 1970), p. 121.



Vivaldi, the "Red Priest,"<sup>13</sup> was himself one of the most astounding violin virtuosos of the time. He was sought out by the princely courts, having been asked to perform by the Holy Father and the Emperor of Austria.<sup>14</sup> Although Vivaldi never wrote above the eighth position,<sup>15</sup> he used the highest range of the instrument in performance. Johann Friedrich Uffenbach, who heard him play at the San Angelo Opera House in Venice in 1715, had this to say:

Vivaldi himself played a solo accompagnato admirably and a fantasy cadenza which amazed me. His fingers almost touched the bridge, so that there was hardly any room left for the bow. He played with such speed that everybody was startled. But I could not say that I really enjoyed this performance, as it seemed too artificial to me.<sup>16</sup>

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<sup>13</sup>Vivaldi was trained as both a musician and a priest. Because of his red hair he was given the nickname, il prete rosso. His career as a priest was abandoned because of a chronic bronchial ailment, possibly asthma. Selfridge-Field, op. cit., p. 219. Vivaldi was an exception to the growing trend of specialization in music.

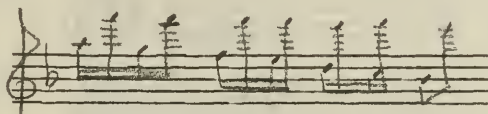
<sup>14</sup>Marc Pincherle, Vivaldi, trans. Christopher Hatch (New York: W. W. Norton and Company, Incorporated, 1957), p. 89.

<sup>15</sup>Ibid.

<sup>16</sup>Uffenbach's Diary, ed. Dr. E. Preussner, Salzburg. Boyden, op. cit., p. 377.

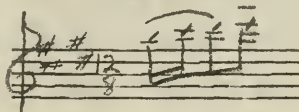


The violinistic skill of Vivaldi is oriented toward runs that lie extremely well under the fingers, and toward the multiple stops in which the open strings supply the surest points of support as well as the most sonorous registers.<sup>17</sup> Vivaldi calls for an extension to the interval of a twelfth in Example 37. This seems to be the Ex. 37



largest extension used in the eighteenth century. He also used scordatura in several of his concertos for the sake of simplification.<sup>18</sup> (Example 36)

Vivaldi's bow markings showed his variety and imagination. A unique example of the dash (Example 38) in the early eighteenth century appears to mean a broad Ex. 38



detached stroke on the string. In his B minor Concerto for solo violins, Opus III, Number 10<sup>19</sup> there are simultaneous uses of mixed bowings. (Example 39) The concerto begins with each of the four violin soloists playing

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<sup>17</sup>Pincherle, Vivaldi, p. 91.

<sup>18</sup>Ibid., p. 92.

<sup>19</sup>This is not yet published in the complete edition. Boyden, op. cit., p. 425.



## Ex. 39

V. I

V. II

V. III

V. IV

Va. I  
& II

Cello

arpeggios with a different type of bowing: (1) slurred staccatos (dots); (2) three notes slurred plus one unslurred; (3) individual staccato notes (strokes); and (4) legato slurs by twos. Hardly any other composer of his time called for so an elaborate an effect of bowing as did Vivaldi.<sup>20</sup>

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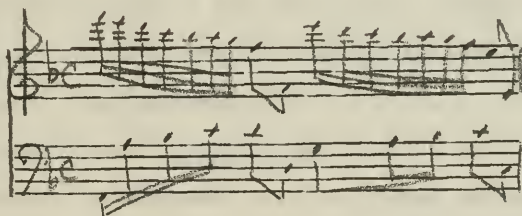
<sup>20</sup>Ibid., pp. 424-5.





Vivaldi's The Four Seasons, included in his Opus VIII, titled Il Cemento dell 'Armonia e dell "Invenzione",<sup>21</sup> is one of the best examples of program music of the time as well as of extremely virtuosic writing. Vivaldi attached to the head of each of the concertos (Summer, Fall, Spring, Winter) a sonnet which sets the mood and outlines the pictorial content of the music to follow. Throughout the entire score phrases and sections are labelled explicitly. Autumn, which celebrates the harvest, exemplifies this: the second solo subject for the violin in the first movement (Example 40) is unmistakably tipsy in character;

Ex. 40



Vivaldi labeled the supporting as "ubriachi" ("drunkards").<sup>22</sup> Historically The Four Seasons is important because of the emotional intensity of the slow movements and of the flashing virtuosity of the outer ones. These are true concertos in the nineteenth century sense of the term.<sup>23</sup>

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<sup>21</sup>The Conflict between Harmony and Invention

<sup>22</sup>Martin Bookspan, 101 Masterpieces of Music and their Composers (Garden City, New York: Doubleday and Company, Incorporated, 1973), p. 435.

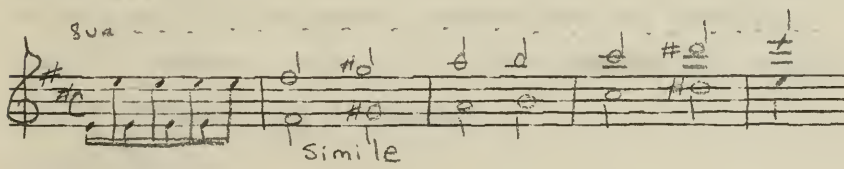
<sup>23</sup>Ibid., p. 434.



The violinistic writing of Pietro Locatelli (1795-1764), a pupil of Corelli and Vivaldi, foreshadowed the technical demands of Paganini, whom Locatelli probably influenced. Certainly Locatelli's L'Arte del Violino (Opus III, 1733) was not equalled until Paganini. In the concertos themselves the violin writing is somewhat modest, reflecting Locatelli's partiality for expressive, cantabile melodies. But it is in the caprices that the real virtuosic writing occurs. Each of the twelve concertos in this collection has two caprices (cadenzas) appended to two movements, instead of the usual one. These caprices are distinguished from other cadenzas of the period by the exorbitant demands made on the performer, demands specified by the composer himself, rather than being left to the improvisation of the performer.<sup>24</sup>

The caprices of Concerto XI from this collection exhibit Locatelli's virtuosic style: broken octaves proceeding upward to the eleventh position,<sup>25</sup> (Example 41)

Ex. 41



<sup>24</sup>Veinus, op. cit., p. 40

<sup>25</sup>Boyden, op. cit., p. 339.



fourteenth position,<sup>26</sup> and figurations with extensions to the tenth.<sup>27</sup> (Example 42)

Ex. 42



A publishers' notice of an edition of the Locatelli Caprices gives a humorous account of the Twenty-third Caprice:

In the Twenty-third Caprice, known as "The Labyrinth", Locatelli went beyond the boundaries of the ordinary and undoubtedly amused himself for a moment at the expense of his contemporaries, by giving them a problem to solve. How often, for this very reason, have not certain violinists, too indolent to take the trouble to study out the positions, declared that Locatelli had caused the ligatures connecting the fingers of his left hand to be cut in order that he might play the composition.<sup>28</sup>

The works of Locatelli did not have their deserved success because of their novelty and excessive difficulties. Also, when Locatelli published his works, the time had not yet arrived for a composer to depart from the classical forms.<sup>29</sup> However, Locatelli was important for his development of technique and the cadenza.

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<sup>26</sup> Ibid., p. 338.

<sup>27</sup> Ibid., p. 338.

<sup>28</sup> Bachmann, op. cit., p. 189.

<sup>29</sup> Benjamin F. Swalin, The Violin Concerto (Chapel Hill: University of North Carolina Press, 1941), pp. 3-4.



German composers during this period were a little behind the Italians in the developing technique of the violin with one exception -- J. S. Bach<sup>30</sup> (1695-1750), whose six solo sonatas represent an extraordinary blending of German and Italian tradition. The amazing polyphonic writing is essentially German, being a continuation from the works of Walther and Biber.<sup>31</sup> The Italian influence is mainly external for these six pieces are grouped into two sets, one of the sonatas and one of the partitas. The sonatas are in the old church style (four movements, slow-fast-slow-fast); the partitas are in the chamber style (suites of dance movements).<sup>32</sup> These sonatas (1720), a product of Bach's Cöthen years, are remarkable in their conception: four voiced fugues for a four stringed instrument. This is especially imaginative because the violin can sound only two strings at a time with a normal bow.<sup>33</sup>

The triple and quadruple stops are particularly perplexing since eighteenth-century notation calls for their being sustained in ways and for lengths of time

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<sup>30</sup>Bach's first impressions of music came from hearing his father play the violin. Bach's first public position was as a violinist in Weimar.

<sup>31</sup>Boyden, op. cit., p. 349.

<sup>32</sup>Igor Kipnis, "Unaccompanied Bach," Stereo Review, XXXVI (February, 1976), p.

<sup>33</sup>Ibid.





that are impossible today. The modern violinist assumes that while these chords (Examples 43, 44, 45) cannot be sustained today, Bach must have been calling for a style of playing dependent on an "old" bow.<sup>34</sup> Two fallacies in this conclusion are: (1) that Bach expected the music to be played exactly as written, and (2) that the old bow actually could sustain chords in three and especially four parts.<sup>35</sup>

Violin notation of earlier times, as well as musical notation in general, particularly with regard to rhythm was approximate. Polyphony was written in long note values to show the performer the musical progressions and to help him to distinguish the harmonic and melodic functions of the different voice parts. Thus, Bach wrote some passages which could not be held as written with any

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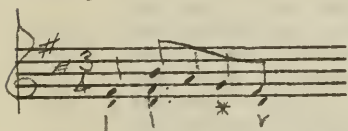
<sup>34</sup>The invention of the so-called "Bach" bow was due to the conviction that the violin must have been able to play sustained chords exactly as written. This bow, unknown before the twentieth century, is a convex bow with a very high arch between the bow stick and hair. It also has a mechanical lever worked by the thumb to loosen or tighten the hair. The violinist is more able to play full sustained chords when the hair is tightened. It is ironic that a modern bow should have been invented to play the violin in a way that was totally foreign to early eighteenth century practice. Proponents of the "Bach" bow claim that this is the way the violin sounded in the eighteenth century, or that if it did not, this would be the way Bach would have preferred it to sound. Boyden, op. cit., pp. 431-32.

<sup>35</sup>Ibid., p. 429.

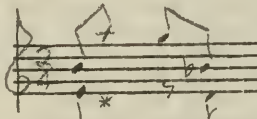


bow whatsoever! Sol Babitz, who demonstrated this point in the six unaccompanied sonatas, showed a number of examples that are impossible to play under any condition. In these the notes must be shortened because of one of the following reasons:<sup>36</sup> (1) two notes cannot be played simultaneously on the same string (Example 43), (2) two notes cannot be played simultaneously on two non-adjacent strings (Example 44), and (3) a finger which is trilling a note cannot play an untrilled note at the same time.<sup>37</sup> (Example 45)

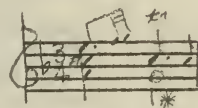
Ex. 43



Ex. 44



Ex. 45



In actuality these three and four-part chords are rapidly broken from bottom to top, sometimes with a swelling on the lowest note. If a chord is written to be sustained, the highest note only is to be held. This method seems to have been preferred for its resonance.<sup>38</sup>

<sup>36</sup>Sol Babitz, "Differences between Eighteenth Century and Modern Violin Bowing," The Score, March, 1957, p. 53. Ibid., pp. 429-30.

<sup>37</sup>Ibid., p. 430.

<sup>38</sup>Ibid., pp. 435-36.



Bach's Chaconne with variations is indisputably one of the most difficult violin compositions in the violinist's repertoire. One must take into consideration that aside from the factor of technique, there must be a profound musical understanding of the work. This is necessary in order to allow each variation to unfold its own individual character and to present the deeply dramatic quality of the complete work, making it comprehensible to the listener.<sup>39</sup> The German Bach scholar, Spitta, wrote a vivid description of the Chaconne:

The overpowering wealth of forms display not only the most perfect knowledge of the technique of the violin, but also the most absolute mastery over an imagination the like of which no composer was ever endowed with. . . . From the grave majesty of the beginning to the thirty-second notes which rush up and down like the very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a gloomy ravine, till a strong wind drives them to the tree tops, which groan and toss as they whirl their leaves into the air, to the devotional beauty of the movement in D major where the evening sun sets in a peaceful valley.

The spirit of the master urges the instrument to incredible utterances; at the end of the major section it sounds like an organ and sometimes a whole band of violins might seem to be playing. This Chaconne is a triumph of spirit over matter in such a manner as even Bach<sup>40</sup> never repeated in a more brilliant manner.

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<sup>39</sup> Leopold Auer, Violin Master Works and their Interpretation (New York: Carl Fischer, Incorporated, 1924), p. 22.

<sup>40</sup> Phillipp Spitta, Johann Sebastian Bach, trans. Clara Bell, J. A. Fuller Maitland, Vol. II (London: Novello and company, Limited, 1899), pp. 97-8.



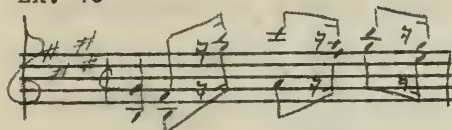
In France, while the old dance tradition continued, musicians began to recognize and accept the newer concerto.

After 1725 French composers began to model their efforts after the Italians.<sup>41</sup> The greatest, as well as the most fascinating of these French composers, was Leclair.

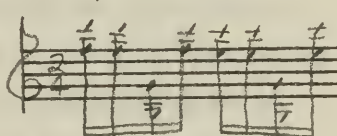
Leclair, a pupil of Locatelli and Somis, both in turn pupils of Corelli, was known as the "Corelli of France."<sup>42</sup>

Leclair's forty-nine sonatas for solo violin and continuo, the twenty-five trio sonatas and the twelve sonatas en duo mark the zenith of the history of the violin sonata in France.<sup>43</sup> In his twelve concertos in the style of Tartini, Leclair outdid everything the French had been accustomed to in double stops (Examples 46, 47, and 48) and bowing technique. Unlike other composers

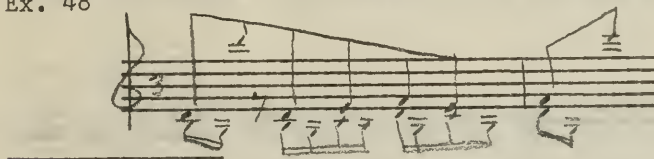
Ex. 46



Ex. 47



Ex. 48



<sup>41</sup>Baines, op. cit., p. 120. Jean Baptiste Senaille (1687-1730), who studied with Vivaldi, also adopted the Italian style in many of his sonatas. This is a clear indication of how many composers of this time differentiated between the French and Italian manner. Gwilym Beechey, "Jean Baptiste Senaille (1687-1730) and his Sonatas for Violin and Continuo", The Strad, LXXXIV (February, 1974), 607.

<sup>42</sup>James R. Anthony, French Baroque Music (New York: W. W. Norton and Company, Incorporated, 1974), pp. 306-7.

<sup>43</sup>Ibid., p. 323.



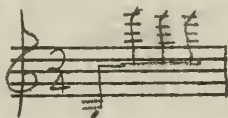




of his day Leclair left very little ornamentation to the performer and clearly marked the desired bowing. He wrote out embellishment in full, using very few abbreviations.<sup>45</sup>

Louis Gabriel Guillemain<sup>46</sup> (1705-1770) was another important French composer of the period. His works rivaled those of Leclair, as for example Guillemain's Opus I, which contained very difficult examples of wide leaps (Example 49), rapid figuration, double stops, and intricate bowings.<sup>47</sup>

Ex. 49



Jean-Joseph Casseneau de Mondonville (1711-72), who stood on the borderline between late Baroque and pre-Classical music, is remembered chiefly because of certain foresights of classical scoring,<sup>48</sup> and for his extension of range through harmonics. Mondonville laid out the complete

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<sup>45</sup> Arthur Hutchings, The Baroque Concerto (London: Faber and Faber, Limited, 1961), p. 316.

<sup>46</sup> Guillemain, who was a neurotic, alcoholic misanthrope, squandered his earnings which were better than average for the time. He finally committed suicide. William S. Newman, The Sonata in the Classic Era, Vol. II of A History of the Sonata Idea (Chapel Hill: The University of North Carolina Press, 1963), p. 621.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid., p. 617.



natural harmonics<sup>49</sup> in his Les Sons Harmoniques Sonates a violon seul, avec la basse continue, Opus IV (c. 1738).

In the preface to this work Mondonville wrote:

The work which I am presenting may at first seem difficult to many people for a reason which often discourages most of our pupils. They are afraid of the positions because they do not understand them completely. Those which are encountered in the course of these sonatas need not be forbidding. In order to dispel all difficulty, one only has to apply oneself to my new method of playing.

The distant intervals are not the most difficult when the ear shows us how to grasp certain harmonious sounds. The most gratifying are those which come from the harmonic progression. They are so very natural in the trumpet, in the French horn, etc., that it is impossible for these instruments to form others besides the third, fifth, and octave, unless they digress twenty-two intervals from the fundamental, after which they can vary their sounds diatonically. These same progressions are found on all sorts of instruments except that some are more responsive than others. Why should we not find that same sensitiveness in the violin which, according opinion is the most perfect instrument.<sup>50</sup>

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<sup>49</sup>A natural harmonic is the pitch (resultant) that is produced by lightly touching an open vibrating string (fundamental) at one of the nodes or divisions ( $1/2$ ,  $1/3$ ,  $1/4$ , etc.) of the string. Paul Zukofsky, "On Violin Harmonics," Perspectives of New Music, VI (Spring-Summer, 1968), 174.

<sup>50</sup>Lionel de la Lauréncie, L'École française de violon de Lully à Viotti. (Paris, 1922), I, 42. Rowen, op. cit., p. 63.



The advances made in the late Baroque period were many and varied: range was extended to great lengths; polyphonic writing was exploited to its limits. The solo concerto and cadenza had developed to such an extent that they were not to be equalled until the nineteenth century. With the next era in music, the pre-Classic, came a culmination of these advances in several distinguished treatises.



## Chapter IV

In the decade between 1751 and 1761 the treatises of Geminiani, Leopold Mozart, and L'Abbe le fils first appeared. Together these works represent the state of violin playing in Italy, Germany, and France at the mid-century.<sup>1</sup> Francesco Geminiani (1687-1762), an Italian by birth, went to England around 1714, soon after the death of his teacher Corelli.<sup>2</sup> He never returned to Italy. Although Geminiani was a virtuoso,<sup>3</sup> his later prestige came from his success as a composer, teacher, and particularly as a theorist. The best known and most successful of his writings was The Art of Playing on the Violin,<sup>4</sup> published in 1751. It was the first violin treatise addressed to professional violinists and thus to reflect current practices.<sup>5</sup>

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<sup>1</sup>Boyden, op. cit., p. 364.

<sup>2</sup>In England Geminiani first made his reputation by a collection of twelve violin sonatas with harpsichord and bass (Opus I, 1716). Few violinists in England were able to master the difficulties of this collection. Veinus, op. cit., p. 19.

<sup>3</sup>During his first years in London, Geminiani was considerably successful as a virtuoso, playing before King George I with Handel as his accompanist (1715). Boyden, op. cit., p. 350.

<sup>4</sup>Geminiani wrote this work in three languages: English, French, and German (edited after his death). Rowen, op. cit., p. 57.

<sup>5</sup>Boyden, Ibid.





The Art of Playing on the Violin is based on the long established tradition and teaching of the classical violin playing that had dominated Italy and Europe.<sup>6</sup>

Geminiani restated this tradition at the beginning of his famous treatise:

The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of Playing on the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice, and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Music. But as the imitating the Cock, Cuckoo, Owl, and other Birds; or the Drum, French Horn, Tromba-Marina, and the like; and also sudden shifts of the Hand from one Extremity of the Finger-board to the other accompanied with Contortions of the Head and Body; and all other such tricks rather belong the Professors of Legerdemain and Posture-masters than to the Art of Music, the Lovers of that Art are not to expect to find anything of that Sort in this Book.<sup>7</sup>

Although rather similar in style to Corelli, as a rule, Geminiani was by far the greater virtuoso of the two; he emphasized the setting and the solution of new technical problems rather than standardizing violin technique on a

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<sup>6</sup>Ibid., p. 364.

<sup>7</sup>Francesco Geminiani, The Art of Playing on the Violin, (1751) facsimile edition, ed. David D. Boyden (London: Oxford University Press, nd.), p. 1.

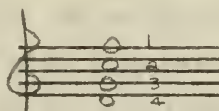


somewhat conservative basis, as Corelli had done.

Geminiani enlarged the concertino trio into a string quartet by adding a solo viola. The reason for this change was to work out his elaborate polyphonic ideas rather than that of adding a new sonority.<sup>8</sup>

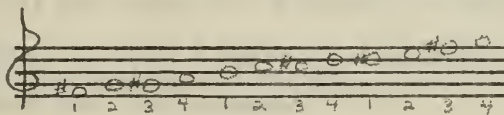
One particularly important innovation of Geminiani is known as the "Geminiani grip," which determines the correct position of the left hand. It is achieved by holding down all four strings simultaneously with the fingering shown: (Example 50) this ingenious solution in finding the correct position for each individual player

Ex. 50



became a standard item in violin instruction for years afterward.<sup>9</sup> Geminiani also called for a chromatic fingering that required a finger for each of the notes. (Example 51) This fingering was so ahead of its time that it was not rediscovered until the twentieth century.<sup>10</sup>

Ex. 51



<sup>8</sup>Veinus, op. cit., p. 19

<sup>9</sup>Boyden, op. cit., pp. 369-70.

<sup>10</sup>Ibid., p. 375.



Leopold Mozart (1719-1787), the father of Wolfgang Amadeus Mozart, was a violinist in the Chapel of the Archbishop of Salzburg. In 1756<sup>11</sup> he published his violin method, Versuch einer gründlichen Violinschule, which was considered the best work of its kind in existence for many years.<sup>12</sup> The conception and publication of Mozart's Violinschule is due to the French theorist, Fr. W. Marpurg, who made the observation in his Historisch-kritische Beytrage zur Aufnahme der Musik that no guide to violin playing existed. Mozart, who was very concerned about this, began to work on his Violinschule. His shrewd deductions anticipated the acoustical research of Saurt and his contemporaries by more than half a century. He also may have been one of the first to ask the question that still occupies scientists today, namely the question of what produces good tone.<sup>14</sup> Another factor showing

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<sup>11</sup>This was the same year that Wolfgang was born. After Leopold discovered his son's genius he devoted himself almost exclusively to Wolfgang's training.

<sup>12</sup>Mordaszewski, A Comparison of Early and Modern Left Hand Violin Technique According to the Treatises of Leopold Mozart and Ivan Galamian, p. 5.

<sup>13</sup>Bachmann, op. cit., p. 384.

<sup>14</sup>Howard L. Apps, "Leopold Mozart and his Violinschule," The Strad, LXXX (March, 1970), 513.



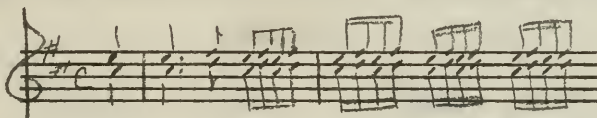




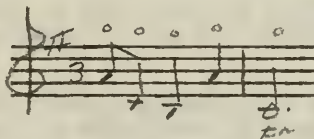


entered the Comédie Française when he was only twelve years old.<sup>17</sup> Later he studied with Leclair. L'Abbé's treatise, Principes du Violon (1761), is of great interest in its own right, but also it emphasizes the new technical ability of the French. After its publication the French gradually became leaders in violin playing.<sup>18</sup> Distinguishing features of L'Abbe's treatise are its discussion of extensions, of occasional high positions, of the use of the fourth finger in trills, including double stop trills,<sup>19</sup> (Example 53) trills in harmonics, (Example 54) double stops, and of numerous bow strokes.<sup>20</sup>

Ex. 53



Ex. 54




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<sup>17</sup>Groves, op. cit., vol. V, p. 1

<sup>18</sup>Boyden, op. cit., p. 359.

<sup>19</sup>Ibid., p. 365.

<sup>20</sup>Principes du violon was the first French treatise to deal with double stops. Ibid., pp. 359-60.



L'Abbé was the first to mention the importance of the fingers in the bow stroke and bow change. The attention to this point distinguishes earlier treatises from those in the late eighteenth century and thereafter.<sup>21</sup> Indeed, L'Abbé's emphasis on the importance of the bow is shown in his following statement: "One can call the bow the soul of the instruments."<sup>22</sup>

Principes du violon forecasts future trends by its precepts on at least two points: (1) it advocates a more modern way of holding the violin,<sup>23</sup> and (2) it sets out all the harmonics, both natural and artificial,<sup>24</sup> thus going a step beyond Mondonville. By contrast Mozart

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<sup>21</sup>Ibid., p. 398.

<sup>22</sup>Ibid., p. 391.

<sup>23</sup>L'Abbé is the first to recommend holding the violin with the chin at the left side of the tailpiece. Ibid., p. 360.

<sup>24</sup>An artificial harmonic is a harmonic whose fundamental must be artificially created by stopping the string to the desired fundamental. This is accomplished by pressing strongly with a lower finger and then obtaining the resultant by touching lightly with a higher finger one of the nodes at  $1/2$ ,  $1/3$ ,  $1/4$ , etc., the length of the shortened string. This artificiality of the fundamental is one of three characteristics that differentiate natural from artificial harmonics. In natural harmonics the resultants from one fundamental can be produced at more than one place on the string. This can occur because of the division of the string in the harmonic series into small number ratios. There is an ordering of partials up to the midpoint on the string (octave) and from there the same ordering in retrograde from octave to bridge. In a set of artificial harmonics excited from one fundamental the duplication of resultants is impossible. Also there is the possibility of vibrating the fundamental. Generally natural harmonics have a purer sound than artificial ones. Zukofsky, op. cit., pp. 174-75.



and Geminiani used the traditional method of holding the violin. Further, Geminiani did not mention harmonics, and Mozart did so only to disapprove of them.<sup>25</sup>

In their treatises Geminiani, Mozart, and L'Abbé are sometimes in agreement and sometimes not. The normal range for good players in the mid-eighteenth century was seventh position on the highest strings, although at times these limits were exceeded, particularly in double stops. Geminiani recommended seven playing positions in his text and musical examples. The examples illustrating double stops (XXII-XXIII) use the seven positions on all four strings. Likewise, Mozart stated that the player must know how to use the positions<sup>26</sup> on all four strings, implying that all seven positions are to be played on each string. And L'Abbé gave seven positions in his systematic exercises. In the latter's treatise the compositions occasionally required ninth and tenth positions.<sup>27</sup> Geminiani, Mozart and L'Abbé differed most in their treatment of vibrato. Geminiani described vibrato as a "close

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<sup>25</sup>Boyden, op. cit., p. 365.

<sup>26</sup>Mozart gave three reasons for the use of positions: necessity, convenience and elegance. Ibid., p. 376.

<sup>27</sup>Ibid., p. 377.



shake" or tremolo including what is basically continuous vibrato. He said:

To perform it, you must press the Finger strongly upon the String of the Instrument and move the Wrist in and out slowly and equally, and when it is long continued swelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, etc. But making it shorter, lower, and softer, it may denote Affliction, Fear, etc., and when it is made on short Notes, it only contributes to make the Sound more agreeable and for this Reason, it should be made use of as often as possible.<sup>28</sup>

Mozart, on the other hand, recommended that vibrato be restricted to a closing note or any sustained tone. He acknowledged its continuous use by some players by saying, "Performers there are who tremble consistently on each note as if they had the palsy."<sup>29</sup> Mozart stated that to perform vibrato, "the finger is pressed strongly down on the string, and one makes a small movement with the whole hand."<sup>30</sup> L'Abbé did not mention vibrato at all but placed a strong emphasis on the messa di voce.<sup>31</sup>

Guiseppe Tartini (1692-1770) was a transitional figure between the Baroque and Classic periods. His style

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<sup>28</sup>Ibid., p. 386.    <sup>29</sup>Ibid., p. 386-87.

<sup>30</sup>Ibid., Mozart, ch. II, para. II

<sup>31</sup>Ibid., pp. 388-89.







showed characteristics of both. He is the most important figure in the violin concerto between Vivaldi and Viotti.<sup>32</sup> Tartini's early concertos show certain similarities with Vivaldi's in their conception of an opening tutti and in their conception of a slow movement. On the other hand, Tartini, in his descriptive concertos, is far removed from Vivaldi's narrative manner in The Four Seasons. Tartini's "program" was intended less for the listener than for himself. He looked for a stimulant to inspiration and a source of poetic invention.<sup>33</sup>

Tartini frequently was inspired to write by poetry, particularly that of Petrarch and Metastasio.<sup>34</sup> In order to keep the poetry mirrored in his thought, Tartini would inscribe the phrase in cipher on the composition.<sup>35</sup> His model ultimately became the human voice, and his creed, the theory of emotions. He said:

It is not the purpose of music to create simply sensual pleasure but to arouse, increase or lull the emotions through sound.<sup>36</sup>

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<sup>32</sup>Ibid., pp. 343-44.      <sup>33</sup>Pincherle, Vivaldi, pp. 222-23.

<sup>34</sup>Engel, op. cit., p. 11.

<sup>35</sup>It is said that even today these cipher notes are visible on the manuscripts, but their key, given to intimate friends is lost. One sonata is framed on the words: "Volge il riso in pianto o mili pupille" (Turn laughter into tears, O my eyes); another is inscribed "Ombra Sacra" (Sacred Shade), and a famous one in G minor depicts Dido abandoned by Aeneas. Scott, op. cit., p. 50.

<sup>36</sup>Engel, Ibid.



At the beginning of his career Tartini often imitated the nervous, nimble phrases typical of Vivaldi. Later he tended more toward the rococo style, even going so far as to be reproached by J. J. Quantz for an abuse of ornamentation.<sup>37</sup> It seems that Quantz heard Tartini play only once. In his autobiography Quantz made the following remarks which seem contrary to Tartini's ideal of the human voice as a model:

Tartini was indeed one of the greatest violinists. He created a beautiful tone on his instrument and had equal control of both hands and the bow. He mastered the greatest difficulties without great effort, playing with pure tone. Shakes, even double shakes, he could execute with all fingers equally well. He mixed double stops in fast as well as slow movements, and he liked to play in the very high register. Yet his execution was not moving, nor his style noble; in fact, it was quite contrary to good singing style.<sup>38</sup>

In spite of Tartini's virtuosity, the technical demands of his works are not spectacular, except in the intricacy of their ornaments.<sup>39</sup> The best known of Tartini's works and a necessary part of every violinist's repertoire is his Devil's Trill Sonata. Its extreme

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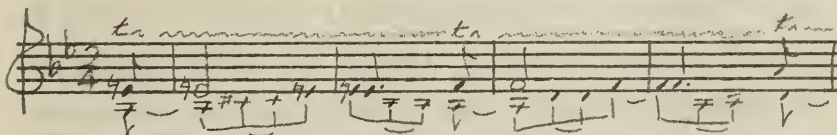
<sup>37</sup>Pincherle, Vivaldi, p. 223.

<sup>38</sup>Johann Joachim Quantz, On Playing the Flute, trans. Edward R. Riley (London: Faber and Faber, Limited, 1966), p. 324f.

<sup>39</sup>Egon Wellesz, Frederick Sternfield, eds., The Age of Enlightenment 1745-1790, vol. VII of The New Oxford History of Music (London: Oxford University Press, 1973), p. 443.



difficulty is attributable to a continuous accompanied trill. (Example 55) The resulting problems are due to Ex. 55



the double stops, extensions, and shifting of fingers while trilling. The interesting conception of this piece was told by Tartini to the astronomer Lalude:

One night, in the year 1713, I dreamt that I had made a pact with the devil, who took service with me. Everything went swimmingly. My new servitor anticipated every one of my wishes. I amused myself one day by lending him my violin to see if he could play me some attractive tunes. To my amazement I heard a sonata so strange, so exquisitely beautiful, played with such consummate skill that it transcended all I had ever imagined. Such was my rapture that my breath failed me. The feeling of suffocation was so intense that it awoke me. I snatched up my violin to try to recapture at least a part of that which I had heard. But in vain. Certainly the piece I then composed was the finest of all my works and ever afterwards I called it the "Devils' Sonata." But it fell so far short of the one I had heard in my dream that, had it been possible, I would have broken my violin and abandoned music forever.

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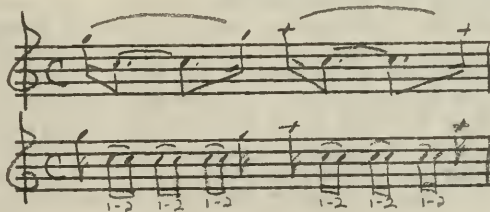
<sup>40</sup>Renée De Saussine, Paganini, trans. Marjorie Laurie (New York: McGraw-Hill Book Company, Incorporated, 1954), p. 6.



Tartini's Traité des Agréments de la Musique was the first work ever to be devoted exclusively to ornamentation. Although it was published posthumously, its date of origin is assumed to be between 1752 and 1756.<sup>41</sup> In his Traite Tartini is explicit about the use of vibrato. Vibrato of the time probably used a smaller movement of the hand than it does today and no doubt could be slow, increasing in swiftness or rapid in oscillation. These different speeds were probably related to tempi and desired emotional effect. Tartini said, "The vibrato is impressed on the finger with the force of the wrist without the finger leaving the string, despite its being lifted slightly."<sup>42</sup> Regarding Example 56 Tartini stated:

This should always be equal and performed so exactly that the strength of the vibrato occurs on the second of the two slurred notes marked with a 2 and the weak on the first marked with a 1.<sup>43</sup>

Ex. 56




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<sup>41</sup>Giuseppe Tartini, Traité des Agréments de la Musique, trans. Cuthbert Girdleston (Celle und New York: Herman Molch Verlag, 1961), p. 38.

<sup>42</sup>Boyden, op. cit., p. 387.

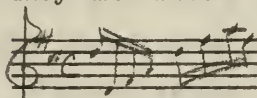
<sup>43</sup>Ibid.



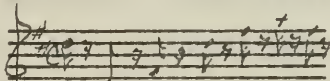


In his famous letter to Maddalena Lombardini, his friend and pupil, Tartini described vibrato in even more detail as well as giving instruction on bowing technique. The letter dated March 5, 1760, reads:

After this, to acquire that lightness of the wrist from which the bow's velocity arises, it will be best for you to play every day some flights by Corelli wholly made up of semiquavers, and there are three such flights in the fifth Opus for violin alone, indeed the first one is in the first sonata; in DO-la-sol-re. You must gradually play them faster and faster, till you succeed in playing them as fast as you possibly can. But two precautions are necessary. The first is that you play them with a detached bow, that is distinctly and with a little space between one note and the next. They are written in the following manner:



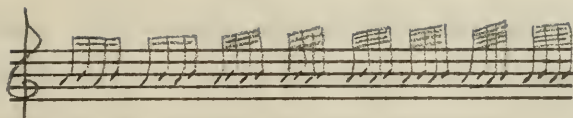
but they should be played as if they were written thus:



I pass to you the third which is the shake. I would have it slow, moderate, and fast from you; that is the two notes succeeding each other slowly, moderately and fast; and in practice one really needs three different shakes, for it is not true that a shake that will serve for a grave should be the same as a shake that will serve for an allegro. To study both at once with the same trouble, begin a sustained stroke of the bow, as for a swell on an open string, either the second or the first, for it is all the same, and begin the shake very, very slowly, gradually increasing it by insensible degrees to 44 presto, as you see here in the example. 44



Ex. 57



An important innovation of Tartini was his discovery of "differential" (or combination) tones.<sup>45</sup> He called these "third tones." When two notes are played as a double stop, firmly and with exact intonation, there will be heard a third or differential tone. (Example 58)

Ex. 58



Both Tartini and L. Mozart, who probably copied them from Tartini, used differential tones to check the purity and intonation of double stops. At times both Mozart and Tartini heard these tones in the wrong octave. In Example 58 the blackened tone should be an octave lower.<sup>46</sup>

With the works of Geminiani, Leopold Mozart, L'Abbé le fils, and Tartini, the pre-Classical period came

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<sup>45</sup>Herman L. F. Helmholtz, On the Sensations of Tone, repub. of 2nd (1885) ed. of Ellis trans. of Die Lehre von den Tonempfindungen (New York: Dover Publications, Incorporated, 1954), p. 153. In the nineteenth century Helmholtz formulated the correct scientific relationship between the differential tone and its generating tones. He found that the frequency of the "third tone" is the difference of the frequencies of the two generating tones. Boyden, op. cit., p. 386.

<sup>46</sup>Ibid., pp. 385-86.



to a close. The Classic era saw the continuing rise of French supremacy in violin technique with Viotti. Also in this period the modern bow was developed. Changes in society, many due to the French Revolution, took instrumental music out of the control of the patronage system and into the hands of the new middle class.



## Chapter V

In the Classical era technique was significant but not the most important musical factor in compositions for the violin. Overall balance and unity took precedence over virtuosity. With regard to Mozart and Beethoven in this chapter I intend to deal only with their concertos.<sup>1</sup> Although they both wrote sonatas<sup>2</sup> and numerous other works for the violin, I feel that in their concertos their style and contributions can best be demonstrated.

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<sup>1</sup>The classical concerto is distinguished from other forms of the period by three features. Typically it has: (1) three movements; (2) a double exposition in the first movement; and (3) a cadenza. One of the main difficulties confronting Classical composers was that of combining the older Baroque concerto with new sonata form which gradually appeared in all genres of music. It was necessary to reach a compromise which took the form of a double exposition. The orchestra played the first exposition which, contrary to sonata form, ended on the tonic in order to allow the soloist to present the same material, opening in the tonic, with virtuosic embellishments. In the recapitulation difficulties resulted from the sense of accumulated excess repetition of the tonic. Composers as late as Brahms were troubled in solving this tonal imbalance. According to Paul Henry Lang only Mozart was not inconvenienced by this problem. Lang wrote, "He accepted everything as he found it and then by some inexplicable alchemy made it his own; every problem was solved before it could be posed. Paul Henry Lang (ed.), The Concerto 1800-1900 (New York: W. W. Norton and Company, Incorporated, 1969), p. viii.

<sup>2</sup>Beethoven's most famous violin sonata is the Kreutzer, Op. 47. George Polgreen Bridgetower was the violinist and Beethoven himself was the pianist for the first performance of this work, which was hurriedly composed. Bridgetower, to whom the sonata was originally dedicated, played from the autograph and Beethoven played largely from memory and sketches. Newman, The Sonata in the Classic Era, pp. 539-40. Haydn wrote five concertos and eight sonatas for the violin, but these solo works are not technically significant.





No other composer of the Classical era exemplifies the Classical style as well as Wolfgang Amadeus Mozart (1756-1791). Mozart's first impressions of music were undoubtedly from his father's violin playing. Mozart himself was an accomplished violinist and remained so throughout his short life. During his Salzburg period Mozart composed five violin concertos (K. 207, K. 211, K. 216, K. 218, and K. 219), all written in 1775 when Mozart was nineteen. The style of the concertos is related to the newer Italian modes such as demonstrated by Nardini<sup>3</sup> and Boccherini. They also resemble the early French virtuoso compositions of, for example, Gaviniès and Saint Georges.<sup>4</sup>

These concertos, which have none of the dramatic force of the latter piano concertos,<sup>5</sup> were designed primarily for Mozart's own use.<sup>6</sup> Undoubtedly they reflect

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<sup>3</sup>Pietro Nardini (1722-1793) was the favorite pupil of Tartini. His Sonate Enigmatique contains one of the most curious examples of scordatura in the eighteenth century. It is a combination of normal violin tuning and normal viol tuning and is printed on two staves, one with a G clef and one with an F clef. Both clefs were to be played simultaneously. Russell, op. cit., p. 93.

<sup>4</sup>Engel, op. cit., p. 18.

<sup>5</sup>Charles Rosen, The Classical Style (New York: W. W. Norton and Company, Incorporated, 1972), p. 214.

<sup>6</sup>Because Mozart wrote these concertos largely for his own performance purposes the normal practice of unwritten cadenzas had more value. The cadenzas served as a special kind of musical coda where the main ideas of the movement could be presented again in a virtuosic manner instead as a mere vehicle for technical display.



his style of playing.<sup>7</sup> We can gain insight into this style from Mozart's statement that, when he performed the Fourth Concerto in D major (K. 218), it "went like oil" and "everyone praised my beautiful, pure tone."<sup>8</sup> This statement not only describes his violin technique but also the general character of his concertos, for which a pure and beautiful tone is needed much more than an extravagant virtuoso technique.<sup>9</sup> It should be noted here that good tone production is as much a part of technique as any other aspect of violin playing and one of the most difficult to master.

Indirectly the French Revolution brought about the last important transformation of the violin, for it confirmed the shift of musical audiences from the private salons and ballrooms of the aristocracy to the public hall. As musicians were paid by the rising middle-class, audiences and halls had to be large enough to pay the costs of the touring virtuosos, and because of larger halls and growing orchestras, the violin

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<sup>7</sup> Abraham Veinus, The Concerto in The Mozart Handbook ed. Louis Biancolli (Cleveland: The World Publishing Company, 1954), pp. 429-30.

<sup>8</sup> Ibid., p. 430.

<sup>9</sup> Ibid.



needed greater power and brilliance.<sup>10</sup>

The first great composer to mature after the French Revolution was Ludwig van Beethoven (1770-1827). Thus, he was the first to embrace consciously its broad social and political implications, which were fundamentally democratic, and its revolutionary tenets of a new way of life.<sup>11</sup>

As a youth Beethoven played violin and viola, but unlike Mozart who continued to be an excellent violinist all his life, Beethoven's string playing gradually deteriorated. Ries related in his Notizer that Beethoven studied violin in Vienna with Krumpholtz and played his own sonatas with Ries. Ries said, "However, this was terrible music. In his enthusiasm Beethoven overlooked the correct fingering."<sup>12</sup>

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<sup>10</sup>Baines, op. cit., pp. 124-25. Although in the last half of the eighteenth century new audiences had already appeared, particularly in the large cosmopolitan centers, the French Revolution can be taken as the dividing line between music in the salon and music in the concert hall. Before the Revolution the aristocracy controlled to a large degree what composers wrote. After the Revolution the balance of social forces was reversed. Private patronage and the salon were hallmarks of an overthrown system of privilege. The gain of the composer from this victory was his emergence as a free artist able to compose in a theoretically free and unlimited market. Veinus, op. cit., pp. 133-34.

<sup>11</sup>Ibid., p. 136.

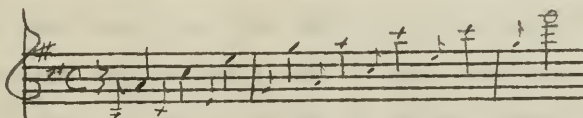
<sup>12</sup>Paul Nettl, Beethoven Encyclopedia (New York: Philosophical Library, Incorporated, 1956), p. 295.



Beethoven's Violin Concerto in D major, Op. 61 (1806) is important because it became the definitive model for the violin concerto in the Romantic period.<sup>13</sup> It is one of the most spacious concertos ever written, but it is so subdued that in its first performances most people complained as much of its insignificance as of its length.<sup>14</sup> Critics also complained that its unity was often broken.<sup>15</sup>

Violinistically this concerto does not make great technical demands in spite of the opening solo octave passage. (Example 59) Beethoven was conservative

Ex. 59



in his use of three string arpeggio figures; harmonics were only incidental to his purpose; staccato usage was

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<sup>13</sup>Friedrich Blume, Classic and Romantic Music, trans. Herter Norton (New York: W. W. Norton and Company, Incorporated, 1970), p. 151.

<sup>14</sup>Donald Francis Tovey, Concertos, vol. II of Essays in Musical Analysis (London: Oxford University Press, 1936), p. 88. Franz Clement gave the first performance of this work on December 23, 1806. Robert Haas, "The Vienesse Violinist, Franz Clement." Musical Quarterly, XXXIV (January, 1948), 15-16. Between the first and second movements Clement played a sonata of his own for one stringed violin held upside down. Rosen, op. cit., p. 104.

<sup>15</sup>Bachmann, op. cit., p. 224.







restricted. The technical requirements of Beethoven are on a par with those of W. A. Mozart in the late concertos (particularly K. 219). The biggest difference is in the fact that, whereas Mozart was restricted by the natural limitations of the shorter pre-Tourte bow with its tendency to produce sharply defined gradations of itself inducing a conservatism in the matter of grouping not found in Beethoven's writing, Beethoven availed himself of all the resources of the bow improved by Francois Tourte.<sup>16</sup>

Tourte<sup>17</sup> (1747-1835) has been called the Stradivari of the bow. Many modern effects in staccato and fine shading were made possible through his work.<sup>18</sup> He standardized the length of the violin bow, made the concave curve of the bow stick the basic design, established Pernambuco wood as the best material to use for strength and elasticity, readjusted the balance, and widened the bow hair and attached it to the frog with a ferrule in order to make it lie uniformly flat.<sup>19</sup> Tourte never

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<sup>16</sup>Clarkson, op. cit., pp. 145-46.

<sup>17</sup>Tourte was originally a watchmaker and later joined his father and brother in making bows. Bachmann, op. cit., p. 116.

<sup>18</sup>Leland Hall (ed.), Pianoforte and Chamber Music, vol. VII of The Art of Music (New York: The National Society of Music, 1915), p. 431.

<sup>19</sup>Boyden, op. cit., pp. 327-28.



varnished his bows; instead he rubbed them with pumice powder and oil.<sup>20</sup> Because his bows were so perfectly adapted to the music of his time and subsequent times, Tourte's bow has become synonymous with the modern bow and has been imitated as the perfect model, not surpassed to this day.

The Classic era saw the beginning of the end of Italian supremacy in violin technique. Ironically it was an Italian, Viotti, who was most instrumental in bringing about the French reign in violin music. Giovanni Battista Viotti (1755-1824),<sup>21</sup> who supposedly collaborated with Tourte in the production of the modern bow, was called "le maître de la grande nation."<sup>22</sup> One of the world's greatest violinists, Viotti went to Paris on an extended concert tour with his teacher Pugnani and in 1782 he made his first appearance. There he was immensely successful, both as a player and as a composer, and there he remained teaching until the French Revolution at which time he went to London.<sup>23</sup> Although Viotti had a

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<sup>20</sup>Bachmann, op. cit.

<sup>21</sup>Viotti was born on May 23, 1753 exactly one hundred years after Corelli. Stoeving, The Story of the Violin, p. 188.

<sup>22</sup>Ibid., p. 241.

<sup>23</sup>Hall, op. cit., p. 410. As a soloist Viotti achieved further success in London appearing in the famous Salomon concerts. Due to suspected political intrigue and financial reverses he was forced to leave London and go into the wholesale wine business. Bachmann, op. cit., p. 409. Later he returned to London and conducted some of the Haydn benefit concerts. Hall, Ibid.



brilliant and unrestricted technique little of his virtuosity appears in his music, even in his best known works, eg., his Concerto Number 22. In fact, on the whole, technical display in Viotti's works is only incidental and subordinate to the musical content.<sup>24</sup>

As the last member of the classic Italian violin school, Viotti was the connecting link between the French and Italian schools of the eighteenth century. His effect on the new French school which was represented by his student Rode and by Baillot and Kreutzer was immense. Because of the influence of the Paris school, in turn, on all subsequent European playing, Viotti is known as the father of modern violin playing.<sup>25</sup>

Jacques Pierre Joseph Rode (1774-1830) was a professor of violin at the Paris Conservatory,<sup>26</sup> as well as a solo violinist for Napoleon and Czar Alexander of Russia. Pincherle has stated that Rode differed from Baillot and Kreutzer in that Rode was primarily a virtuoso, whereas the latter were essentially pedagogues.<sup>27</sup>

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<sup>24</sup>Stoeving, The Violin, Cello and String Quartet, p. 52.

<sup>25</sup>Baines, op. cit., p. 127.

<sup>26</sup>This conservatory was started by the French Revolutionary Government.

<sup>27</sup>Clarkson, op. cit., p. 141.



Spohr had this to say of Rode's playing:

The more I heard of him, the more I admired his playing: yes, I did not hesitate to place his style, which was still the faithful reflection of his great master, Viotti, above that of my own teacher Eck, and to compel myself to make myself familiar with his compositions by a most careful study.<sup>28</sup>

Rode's significance is not due to his sensitive execution or to the technical demands of his concertos but simply to his Twenty-four Caprices. Yet in spite of their being an essential part of the teaching repertoire, Rode's Caprices are considered inferior to Kreutzer's Forty-two Studies.<sup>29</sup>

Rodolphe Kreutzer (1766-1831) was a German emigree to Paris. Although he studied with Stamitz, Kreutzer was largely self trained. Like Rode he was a soloist for Napoleon and a professor of the violin at the Paris Conservatory, and while at the conservatory, he collaborated with Baillot in the famous Methode de Violon.<sup>30</sup> Kreutzer's fame however rests almost entirely on his Forty-two Studies and upon Beethoven's rededication of the Sonata, Opus, 47 to him. Farga made an

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<sup>29</sup>Ibid.

<sup>30</sup>Ibid.

<sup>31</sup>Bachmann, op. cit., p. 370.





interesting comparison of Rode's Caprices and Kreutzer's Studies, stating:

In the Forty-two Studies Kreutzer's name will live forever. No violinist can afford to omit learning this magnificent work. . . . Rode's Twenty-four Caprices may be more imaginative and their themes more original, but they are only a welcome supplement to the Kreutzer exercises whose intrinsic possibilities are inexhaustible. They can always set new tasks. . . and the saying is still true that "You can't escape Kreutzer all your life!"<sup>31</sup>

Kreutzer and Rode both contributed significantly to the expansion of the French ideal of violin playing. According to Pincherle, Kreutzer's technique was "less varied [than that of Baillot] but equally impregnated with the principles of Viotti." And as against the third of the French triumvirate, Pincherle stated that Kreutzer's talent was "strong and full of verve, but less profound than that of Baillot."<sup>32</sup>

Pierre Marie Francois de Sales Baillot (1771-1842), as the chief exponent of the new French school of violin playing, also played under Napoleon and taught at the Paris Conservatory. He is best remembered for his Methode de Violon (1804), whose authorship he shared with Kreutzer and Rode, and for his L'Art du Violon (1834).<sup>33</sup>

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<sup>31</sup>Clarkson, op. cit., p. 141.

<sup>32</sup>Ibid.

<sup>33</sup>Bachmann, op. cit., p. 370.



Eugene Gruenberg, an authority on methods stated that Baillot was the incontestable prototype of method writers. He said, "It is safe to assume that Baillot's epoch making doctrines, especially those established in his purified masterwork, L'Art du Violon, have served as a model for all the so-called 'Schools and Methods.'"<sup>34</sup>

In the Methode de Violon Baillot said nothing of vibrato, but he described it at length in the L'Art du Violon:

One finger is placed on the string, the other three held up high, and the hand, as a whole, is to be set in vibration rather quickly in order to impart the motion to the stopping finger. The finger, although remaining on the same note, should to a certain extent move slightly forward and backward. The resulting alternate shortening and restoration of the string-length by means of the vibration of the finger gives the note a trembling effect somewhat in the style of a trill, the upper note being about a sixteenth of a tone higher than the lower. This undulation, with more or less velocity, gives an enlivening, delicate, and often pathetic effect; but the finger's motion prejudices . . . the accuracy of the pitch. . . . One should not make a habit of the vibrato and should use it only when expression demands it.<sup>35</sup>

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<sup>34</sup>Clarkson, op. cit., p. 189.

<sup>35</sup>Ibid., p. 231.



In review, the new French school, which began under Viotti's influence, is considered to be more important for its technical achievement than for its musical value. Abraham Veinus wrote:

A judgment of the musical worth and technical importance of this school has automatically been rendered by the fact that Viotti, Rode, and Kreutzer have descended from the concert hall into the classroom.<sup>36</sup>

In spite of this, it is felt that the Viotti school laid a solid base for Spohr's and Paganini's works, an influence more obvious in Spohr's works than in Paganini's.<sup>37</sup>

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<sup>36</sup>Clarkson, op. cit., p. 141.

<sup>37</sup>Veinus, op. cit., p. 159.



## Chapter VI

In the early Romantic period the two outstanding composers for the violin were Spohr and Paganini. These two men differed almost totally in their approach to music. In fact Spohr has been described as the anti-thesis of Paganini in that the essentials of Spohr's style were a good singing tone and a conservative bowing technique, whereas the characteristics of Paganini's style were displays of virtuosity.<sup>1</sup> Spohr and Paganini have been compared to Biber and Walther, respectively, insofar as Spohr and Biber, both professional violinists, were interested in all kinds of music; and Paganini and Walther specialized almost exclusively in the violin.<sup>2</sup>

Ludwig Louis Spohr (1784-1859), a pupil of Franz Eck of the Mannheim School, was influenced greatly by Viotti and Rode. A prolific composer, Spohr produced operas, oratorios, symphonies and chamber works, although few of these works are considered noteworthy today.<sup>3</sup> He is largely remembered for his method, Violinschule (1831), and for the invention of the chin rest (c. 1820).

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<sup>1</sup>Clarkson, op. cit., p. 143.

<sup>2</sup>Boyden, op. cit., p. 223.

<sup>3</sup>His Concerto Opus 47, Number 8 in A minor "in the form of a vocal scena" is an exception to this. Lang, op. cit., p. xvi.





According to Veinus the "bloodless classicism" that characterized the entire French school is nowhere better exemplified than in Spohr's works. Pincherle wrote that Spohr's harmony was "solid to the point that Fetis in 1830 judged it 'tormented, causing the listener more fatigue than pleasure.'"<sup>4</sup>

Equally conservative in his playing technique as in his use of harmony, Spohr condemned saltato<sup>5</sup> bowing as unworthy and would never use harmonics.<sup>6</sup> In his Violinschule Spohr had this to say of harmonics:

. . . especially the so-called artificial harmonics must be rejected as useless because they deviate completely from the natural sounds of the instrument. . . . However much attention the famous Paganini has attracted in most recent times through the revival of the antiquated and already completely forgotten harmonics and through his eminent skill therein and however seductive such an example may be, yet I must seriously advise all young violinists not to waste their time with the study of the same and thereby neglect more useful things.<sup>7</sup>

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<sup>4</sup>Clarkson, Ibid. This "solid harmony" is contrary to the Romantic trend of frequent deceptive harmonic shifts. Blume, Classic and Romantic Music, p. 139.

<sup>5</sup>A type of bow stroke in which the bow rebounds lightly off the string.

<sup>6</sup>Clarkson, Ibid.

<sup>7</sup>Louis Spohr, Violinschule (Vienna, Tobias Haslinger, 1832), p. 108. Warren Kirkendale, "Segreto Comunicato da Paganini," Journal of the American Musicological Society, XVIII (Fall, 1965), 339.



Spohr was opposed to the idea of continuous vibrato but did admit to occasions when vibrato could be permitted. He said:

The vibrato can be divided into four kinds: rapid, applied to strongly emphasized notes; slower, appropriate to sustained notes in a . . . cantilena; slow, beginning with accelerando in a crescendo; fast, beginning with ritardando in a diminuendo. The last two styles are applicable to long notes.

Carl Flesch summed up Spohr's significance as a technician when he wrote:

[Spohr's concertos] served to teach the student the art of phrasing in accordance with the spirit of the time. [and] Spohr, in his sterling Violin Method, lays a sure foundation for the technique peculiar to his compositions.

Niccolo Paganini (1784-1840) is one of the most romanticized musicians in history. Aside from his playing, the stories of his Satanic powers,<sup>10</sup> lovers, cheapness,

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<sup>8</sup>Clarkson, op. cit., pp. 229, 231.      <sup>9</sup>Ibid., p. 143.

<sup>10</sup>Paganini's mother supposedly had a dream which she told to him: "An angel appeared to me last night in all his splendour and he said to me that whatever I prayed for should be granted. So I prayed that you might become the greatest violinist in the world, and he promised that my prayer should be answered." De Saussine, op. cit., p. 10. Whether or not Paganini actually believed this is not known; however, he never tried to dispel any beliefs in his "powers."

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CHICAGO, ILL.

TO THE HONORABLE SENATE OF THE UNIVERSITY OF CHICAGO  
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the proposed extension of the term of office of the members of the Board of Trustees of the University of Chicago, and in reply to inform you that the same has been referred to the Board of Trustees for their consideration.

Very respectfully,  
J. D. COOK, Secretary.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
CHICAGO, ILL.

TO THE HONORABLE SENATE OF THE UNIVERSITY OF CHICAGO

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the proposed extension of the term of office of the members of the Board of Trustees of the University of Chicago, and in reply to inform you that the same has been referred to the Board of Trustees for their consideration.

Very respectfully,  
J. D. COOK, Secretary.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY

CHICAGO, ILL.

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gambling,<sup>11</sup> and lack of practice<sup>12</sup> are legendary. With violin in hand Paganini achieved an effect on people remarkably like that of an opiate.<sup>13</sup> He provoked jealousy, by virtue of being different from his fellow beings, and an instinctive antipathy.<sup>14</sup>

The main difficulty in Paganini's works lies not so much in the separate ingredients as in the relentless pressure with which they are introduced, individually and in combination. Because there is no breathing space, the most basic of his works becomes a feat of physical endurance and of almost superhuman concentration. It was this extreme concentration needed to play Paganini's works that

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<sup>11</sup>Often while gambling Paganini lost the gains from several concerts, even at times resorting to selling his violin. Once in Leghorn when Paganini had been forced to sell his violin, a French merchant loaned his own violin, a Guarneri, to Paganini. When Paganini returned it after the concert which he used it in the merchant exclaimed: "Never will I profane strings which your fingers have touched. That instrument is yours." Henry T. Finck, Success in Music and How it is Won (New York: Charles Scribner's Sons, 1909), p. 328.

<sup>12</sup>While on tour Paganini seems never to have practiced in his room. This strengthened the belief that his success was due to certain secret methods of preparation and performance. Robert Lewin, "Paganiniana," The Strad, LXXXII (March, 1972), 18. On the other hand, he disappeared for a time every few years. During these periods he practiced for ten or twelve hours a day. This excessive work, with his gambling and other dissipations seriously undermined his health. Finck, Ibid.

<sup>13</sup>Lewin, op. cit., p. 515.

<sup>14</sup>Ibid., p. 521.

The following table shows the results of the experiments conducted on the effect of the various factors on the rate of the reaction. The first column gives the concentration of the reactants, the second column gives the time taken for the reaction to take place, and the third column gives the rate of the reaction. The results show that the rate of the reaction increases with the concentration of the reactants and decreases with the time taken for the reaction to take place.

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caused many of his contemporaries to charge him with charlatanism. Only composers (pianist-composers in particular) gave him ungrudging admiration.<sup>15</sup>

According to Swalin, significant characteristics of Paganini's violinistic style are:

the cultivation and development of G string playing; an unprecedented facility in double stops and chord playing; ascending and descending glissandi; facile use of single and double harmonics; dexterous left hand pizzicato occasionally involving the combination of a pizzicato accompaniment with its own melody; extension of the playing range to the highest register of the violin; the use of the scordatura; and a command of bowing technique that enabled the performance of extraordinary<sup>16</sup> staccati and other exceptional effects.

Paganini's special way of playing was also due to other factors. Then, too, the violins of his time had a lower bridge, a shorter and shallower bass bar, a shorter neck, and a lower pitch. The last two features caused lower string tension. Paganini chose unusually thin strings which lowered string tension even more and also caused a smaller ratio of string cross section to length.

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<sup>15</sup>Clarkson, op. cit., p. 143. Schubert impoverished himself even more in order to subsidize a friend's visit to a Paganini recital. Rossini stated that he had wept only three times in his life -- when his first opera had failed, when a truffled turkey fell into the river during a boating party, and when he heard Paganini play. Schumann, Chopin, and Liszt were extremely enthusiastic about his playing; Liszt was even stimulated to do for the piano what Paganini was doing for the violin. Ibid.

<sup>16</sup>Swalin, op. cit., p. 36.



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Any of these factors could have facilitated the playing of harmonics.<sup>17</sup>

By choosing such thin strings Paganini sacrificed a big tone; he even remarked that some of his contemporaries had a larger tone than his own. But the advantages of thin strings, (greater resonance of pizzicato as well as the greater ease in harmonics) seemed to be more important to him than a big tone.<sup>18</sup> Perhaps to compensate for this sacrifice and in order to obtain a more brilliant sound he raised the tuning of all the strings a half step.<sup>19</sup> His playing was aided by his enormous hand span; when he placed his thumb in the middle of the violin neck he could play easily in first and third position without shifting.<sup>20</sup>

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<sup>17</sup>J. P. Bracken, "Paganini's Harmonics," The Strad, LXXX (March 1970), 521, 523.

<sup>18</sup>Ibid., p. 523.

<sup>19</sup>Hector Berlioz, Treatise on Instrumentation, rev. and enlarged by Richard Strauss, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), p. 2

<sup>20</sup>Veinus, op. cit., p. 66.

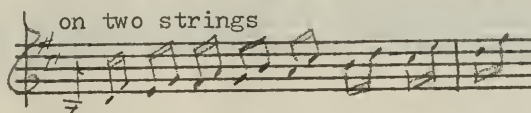


Two of Paganini's published concertos exhibit certain of these stylistic features. The Concerto in E<sup>b</sup>, Opus 6 (probably written during the 1820's but published posthumously) exhibits a striking use of the high register.<sup>21</sup> The first movement of the Concerto in B minor, Opus 7 contains chromatic octaves, (Example 60), broken thirds (Example 61), double harmonics (Example 62) and harmonic trills.<sup>22</sup> (Example 62) The last movement of this concerto, La Clochette, contains Paganini's blitzende left hand pizzicato.<sup>23</sup>

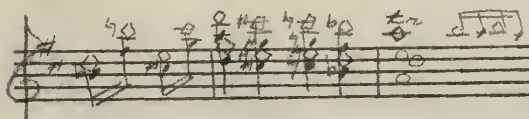
Ex. 60



Ex. 61



Ex. 62



<sup>21</sup>Swalin, op. cit., p. 37.

<sup>22</sup>Ibid., p. 39.

<sup>23</sup>Ibid., pp. 39-40.

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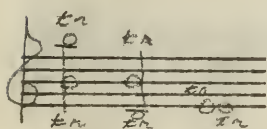
Paganini's Twenty-Four Caprices contain some of most difficult techniques written for the solo violin. The second Caprice features a striking example of rapid position work. (Example 63) Other problems for the

Ex. 63



violinist are two note trills in octaves; (Example 64) rapid chromatic passages in tenths; (Example 65)

Ex. 64



Ex. 65

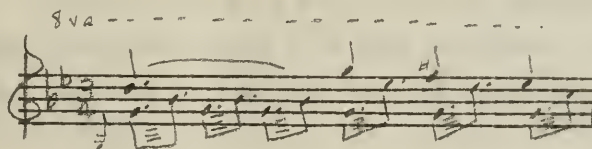


arpeggiated cadenzas; (Example 66) continuous accompanied trill; (Example 67) chordal writing in double, triple

Ex. 66

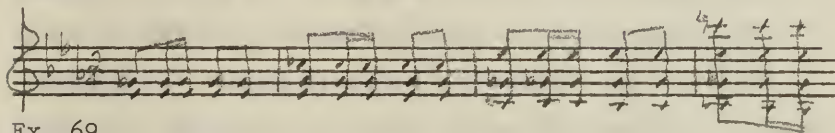


Ex. 67





and quadruple stops; (Example 68) hand position changes from runs to double stops; (Example 69) entire passages on Ex. 68



Ex. 69



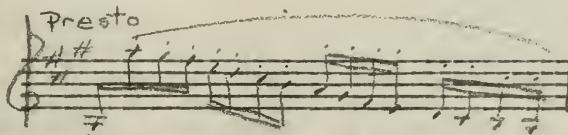
the G string requiring extensive position work; (Example 70)

Ex. 70



flying staccato bowings; (Example 71) and the use of the highest positions. (Examples 63, 65 and 66).

Ex. 71



A significant fact regarding the Twenty-Four Caprices, Paganini's only solo work published during his lifetime, is that they do not contain a single passage





for double harmonics.<sup>24</sup> These studies, besides showing Paganini's gift for writing pure violin music, also display his talent for deception, for they are perfectly playable (albeit difficult) using normal methods. The Caprices are carefully aimed at distracting attention away from Paganini's private technical resources. Indeed, when he played his show pieces in public, they sounded entirely different from what was on the written page.<sup>25</sup>

Paganini's reluctance to commit his precise performance passage work to paper has made musicians question his methods. In the published version of I Palpiti (published posthumously) and other works, there are double harmonic passages that are technically all but impossible. Because of this musicians have felt that Paganini achieved his double harmonics in some way other than the "legitimate" method.<sup>26</sup>

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<sup>24</sup> Double harmonics are two harmonics played simultaneously on adjacent strings, and can be either two natural harmonics, two artificial harmonics, or one natural and one artificial. They should be either in the same position or in adjacent half-step positions. Zukofsky, op. cit., p. 176. Only a few of Paganini's compositions were published during his lifetime, possibly because he did not want other violinists to play them. However, in the later part of his life he appears to have made plans to publish some of his work. A document entitled Elenco de peaa di musica da stamparsi (Catalog of pieces to be printed) lists twenty-eight pieces that Paganini considered ready for publication. These plans were not carried out. Today only a few of the listed pieces have been published; some have even disappeared. Lewin, op. cit., p. 17.

<sup>25</sup> Ibid.,

<sup>26</sup> Ibid.



The first "illegitimate" method was explained by de Beriot<sup>27</sup> in his Violin School, in which there is a description of what he terms flute sounds or "artificial harmonics." De Beriot's meaning of the latter term differs from the modern conception. His artificial harmonics are produced by the bow instead of the left hand, a method most successful on the higher position of the E string. By drawing the bow rapidly near the bridge, specifically, the effect of harmonics is created.<sup>28</sup>

If this device was used by Paganini for his double harmonic passages, then the difficulty would have been in the bowing and not in the left hand technique.<sup>29</sup> Thus, he could have produced passages that sounded like harmonics but which would be impossible using normal means of violin playing.<sup>30</sup> If Paganini had written these passages down then other violinists could have played in his manner equally well. This is thought to be the reason, and reason enough, that he allowed so few of his works to be published.

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<sup>27</sup>Charles Auguste de Beriot (1802-70), a Belgian violinist and composer, studied with Rode and Baillot. Bachmann, op. cit., p. 343.

<sup>28</sup>Bracken, op. cit., p. 521.      <sup>29</sup>Ibid.

<sup>30</sup>Lewin, op. cit., p. 517.



A second and more concrete proof that his double harmonics were not "legitimate" can be found in a document in the Library of Congress.<sup>31</sup> The contents of this document demonstrate Paganini's method of performing scales of artificial harmonics in double stops at the third. (See page 109) Paganini wrote:

The four encircled notes are not harmonics, but make use of a trick not employed in legitimate violin playing: the string is pressed lightly at a non-nodal point and "squeaks"<sup>32</sup> to produce a note higher than written.

Paganini's harmonics directly gave rise to a new type of treatise, the Flageolettschulen, a special and methodical study of harmonics. The most significant of these was written by Carl Guhr,<sup>33</sup> who heard Paganini

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<sup>31</sup>It was originally given to Luigi Guglieno Gerini (1787-1870), Paganini's administrator, correspondent, and closest friend. Kirkendale, op. cit., p. 395.

<sup>32</sup>Ibid., pp. 395-96.

<sup>33</sup>Ibid., pp. 404-5. Carl William Ferdinand Guhr (1787-1848) was conductor at Frankfort and the composer of a concerto "in Paganini's style." Ibid., p. 405.



[illegible]

4th string 3rd string 2nd string  
sounds 12 octaves

Sounds 2 octaves

A handwritten musical score on a single staff. The title 'Sounds 2 octaves' is written above the staff. The notation consists of a series of notes, some with stems and some without, and rests. Roman numerals I, II, III, and IV are placed below the staff at various points. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some whole notes and rests. The handwriting is in ink on aged paper.





in 1829 at a series of six concerts in the city of Main.

At the beginning of his treatise Guhr wrote:

Since I was for a long period of time so fortunate to hear this great master often and to converse with him on the manner of his playing, and since he very cautiously sought to evade everything which concerned the secret of his art (if I may call it this) I endeavoured to observe him exactly and to investigate that which separates him from all other masters of the violin. . . . I decided. . . . to formulate in a sort of system especially the playing of harmonics, which is rarely discussed completely in instruction books. The modern violin school has totally neglected the playing of harmonics; this is quite unjustifiable, since when it is employed ingeniously, with judgment and taste, it is not only of the greatest effect but also excellently promotes the delicate conduct of the bow.<sup>34</sup>

In distinguishing between the technique of Paganini and that of other violinists, Guhr isolated six features. These are: (1) scordatura; (2) an individual style of bowing; (3) pizzicato with the left hand; ( single and

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<sup>34</sup>Ibid., pp. 405-6.

THE HISTORY OF THE UNITED STATES OF AMERICA  
FROM THE DISCOVERY OF THE COUNTRY TO THE PRESENT TIME

BY  
JOHN F. JOHNSON  
OF THE  
NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
1897

NEW YORK  
PUBLISHED BY  
JOHN F. JOHNSON  
1897

double harmonics; (5) performance on the G string;<sup>35</sup> and (6) [other] tours de force. Yet, in his treatise, Guhr dealt almost exclusively with harmonics. This emphasis seems to confirm the impression of Paganini's contemporary reviewers: that the feature of his playing which attracted the most attention was harmonics.<sup>36</sup>

Regardless of how Paganini achieved his special way of playing or whatever his secret was, his place in the history of violin music is assured. His importance

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<sup>35</sup>Paganini liked to perform with a single string mounted on the violin. He said that the practice originated with a Scena Amorosa improvised for his mistress. The love scene was played on two strings, "the E and G; the fourth string representing the man (Adonis) and the treble string the woman (Venus). This was the beginning or my habit of playing on a single string." He described the Scena Amorosa as a "passionate dialogue" between two lovers "in which the most tender accents followed transports of jealousy. . . . There were cries of rage and sounds of joy; sighs ended in reconcillation and the two lovers, more attracted to one another than ever, executed a pas de deux which closed with a brilliant coda. This musical scene was highly successful. I will not speak of the intoxicating glances which the lady of my dreams sent in my direction."

Princess Elise (Napoleon's sister) suggested to Paganini that if he could "perform the impossible on two strings" perhaps only one would be sufficient. He wrote: "The idea intrigued my imagination and some weeks later I composed a sonata entitled Napoleon for the fourth string only, and played it. . . . before a crowded and brilliant court. . . . My predilection for the G string dates from that evening." Veinus, op. cit., p. 164. Paganini was not the first to write a solo on a single string. It was done in 1796 by F. W. Ruse. Clarkson, op. cit., p. 143.

<sup>36</sup>Kirkendale, op. cit., p. 406.

The first of these is the fact that the  
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can best be summed up in the following statement:

"Violinists come and go, but there is only one Paganini."<sup>37</sup>

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<sup>37</sup>Lewin, op. cit., p. 521.



## CONCLUSION

From the time of Monteverdi through the time of Paganini violin technique was advanced in every possible way. Range was extended to its limits; bowing became more varied and difficult; and special effects, such as pizzicato, col legno, multiple stops, and ornaments were used extensively. The violin and bow were strengthened and improved in order to keep pace with changing violin music.

It is interesting to note that most of the important innovations, at least in the solo violin literature, were made by composers who were violinists. Monteverdi was the first to use pizzicato; Marini first used the measured tremolo; Biber developed scordatura to its heights; Vivaldi greatly expanded bowing technique; Bach used multiple stops in a way that has never been surpassed; Geminiani and L. Mozart realized new and better ways of fingering chromatic passages. Although all the elements in Paganini's music had been developed before, Paganini used them in new and more continuous ways, surpassing anything that was known in violin music. In fact, it was not until the twentieth century that the difficulties in Paganini's music were equalled.





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1871

The first thing I noticed when I stepped  
out of the train was the cold. It was  
a sharp, biting cold that seemed to  
penetrate my coat. I shivered as I  
looked around at the unfamiliar  
streets. The buildings were tall and  
dark, their windows reflecting the  
faded light of the sky. I felt a sense  
of isolation, as if I were the only  
person in the world. The air was  
thick with a strange, heavy  
smell that I couldn't identify. I  
tried to push these thoughts  
from my mind, focusing instead on  
the task at hand. I needed to find  
my way to the hotel. The streets  
were wide and empty, with only a  
few distant figures visible. I  
took a deep breath and started  
walking. The cold was still there,  
but now it was a part of me. I  
was in a new world, and I was  
ready to face it.



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The first thing I noticed when I stepped out of the car was the cold. It was a sharp contrast to the warm blanket I had been sitting under. I looked up at the sky, which was a pale, hazy blue. The air was crisp and clean, a welcome change from the stuffy atmosphere of the car. I took a deep breath, feeling the cool air fill my lungs. The sun was just beginning to rise, casting a soft, golden glow over the landscape. The trees were bare, their branches reaching out like skeletal fingers against the sky. The ground was covered in a thin layer of snow, which glistened in the morning light. I walked slowly, my boots crunching on the snow. The silence was broken only by the sound of my own footsteps and the occasional rustle of a branch. I felt a sense of peace and tranquility, a feeling I had not experienced in a long time. The world seemed so quiet and still, as if it had been holding its breath. I walked on, enjoying the solitude and the beauty of the winter morning. The cold was not unpleasant, it was invigorating. It reminded me of the days when I was a child, when the cold was just another part of the season. I smiled to myself, feeling a sense of nostalgia. The morning was perfect, just what I needed. I continued to walk, my mind at ease. The world was beautiful, and I was grateful to be here.

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the first of these is the fact that the system is not a simple one, and that the results are not always the same.

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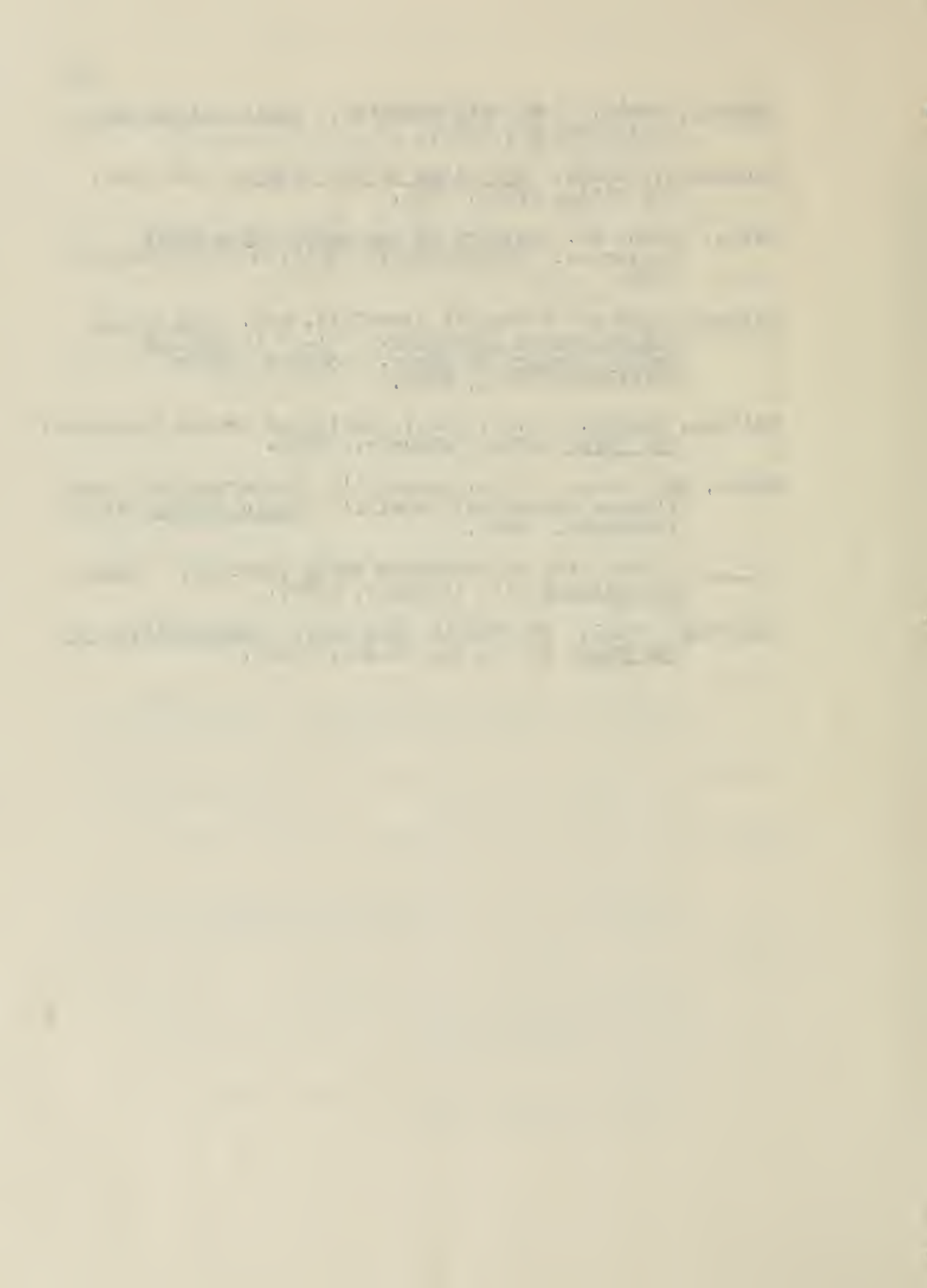
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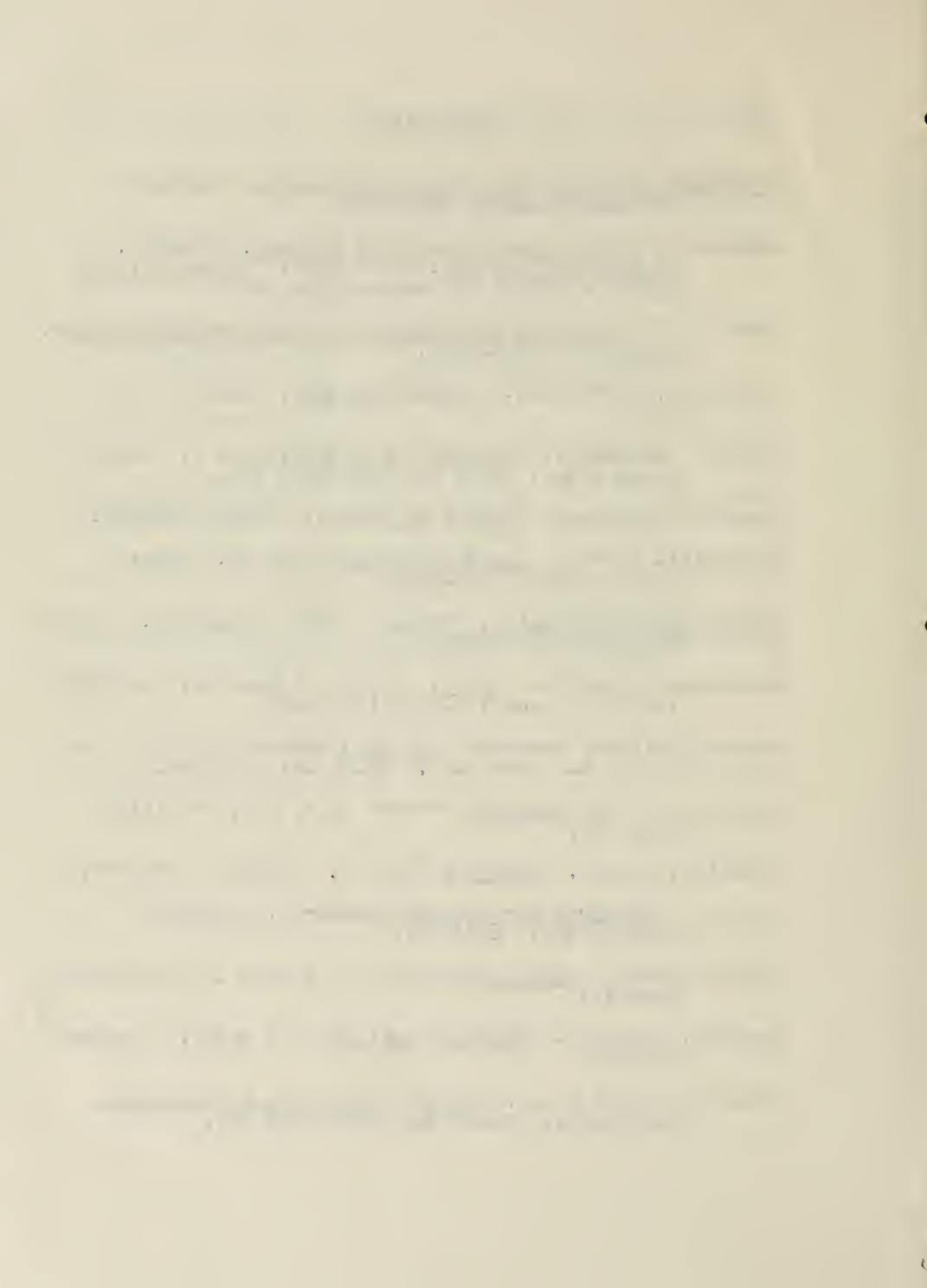
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